DECEMBER 2018

AFRICA

PLAYBOY

THE ART OF DRINKING

THE EVOLUTION OF MODERN MIXOLOGY CANDIDATE

THE INTERVIEW

A CANDID CONVERSATION WITH FOX NEWS'S TUCKER CARLSON

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Marina Lostetter
In May, The National Book Review praised Lostetter and his debut collection of short stories, Come West and See, calling him "a blazing new and original talent." The Fourth Armada, a work of historical fiction that explores the brutality of the early 16th century, is the Montana native and former carpenter's first story for PLAYBOY.

Ellen von Unwerth
Provocative images of strong women are a hallmark of von Unwerth's work. Pairing the inimitable photographer, whose last PLAYBOY shoot was Pamela Anderson's 2016 pictorial, with ERA advocate and Free the Nipple founder Lina Esco (The Dawn of a New ERA) is the perfect marriage of artist and subject.

Luke McGarry
Name an illustrator who better straddles the worlds of art and comedy than McGarry. The Los Angeles (via England) artist strikes again with his rendition of the notorious Bird scooter for Flipping the Bird. No stranger to the street himself, he "once got a cease and desist from the city of Santa Monica for drawing too many dicks," he tells us.

Stephen Voss
Few capture the essence of Washington, D.C.'s power players like photographer Voss, who provides the Tucker Carlson portraits for this issue's PLAYBOY Interview. Although his accolades are many, Voss considers making Mikhail Gorbachev laugh during a photo session to be among his greatest accomplishments.

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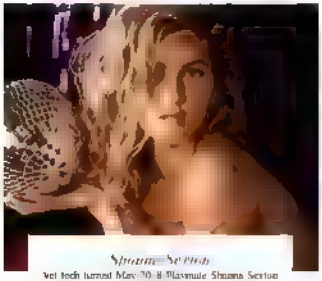


Shauna Sexton

Vet tech turned Miss 2018 Playmate Shauna Sexton headlines a new gallery, this time shot by Melissa Castagena, whose Oracle Project celebrates women's sensuality "as a source of inspiration" to live freely and without taboos."

Dave Rubin

Following Rubin's monthlong break from social media, PLAYBOY profiles the "classical liberal" host of *The Rubin Report*, a streaming talk show that has become a safe haven for members of the countercultural Intellectual Dark Web.

Trilling Tents

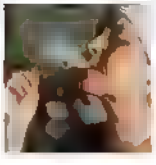
To host Playboy Club New York's opening, we're spotlighting the women who over the decades earned the Bunny suit once a cherished perk of Hefner's friends; include nevertheless seem plotless in 1969's Bunnies as well as interviews with the New York club's seamstresses and head Bunnies

Kaia Jolie

With *Fantastic Beasts: The Crimes of Grindelwald* out in November, the actress who's also "It's big-screen flash opens up about betting down two major franchises while maintaining her identity and impressive style

The Smoking Gun

In *Sisters in the Cabin*, PLAYBOY editor Ariela Kozin lights up with a collective of feminist nuns who are growing weed and producing CBD products in Merced, California. Their only religion is cannabis, says founder Sister Kate, and we wish to ourselves other nun Beguine mothers.



TOMMY
GENESIS

RLD of PLAYBOY

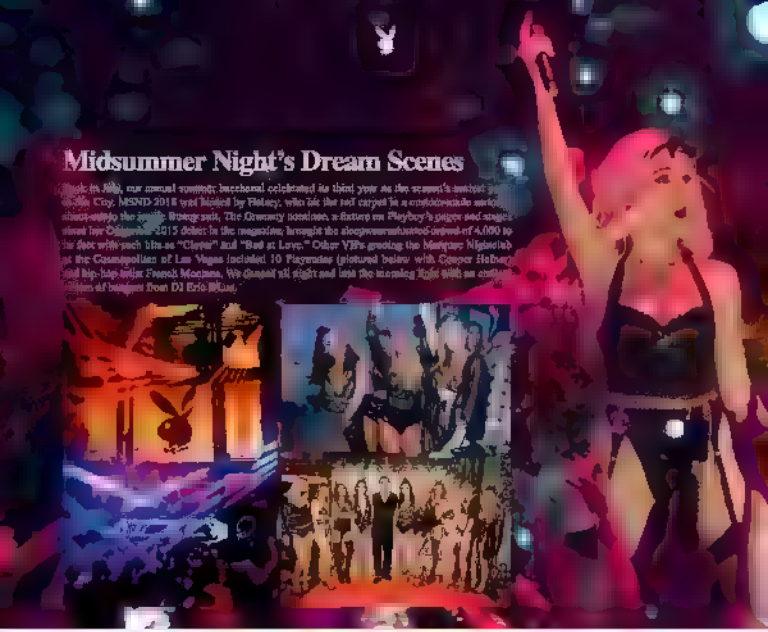
Mad for Moschino

"I follow my inspiration to wherever it goes," Jeremy Scott once said. Flies fall the Moschino creative director no doubt thank plenty to follow at our Rabbit's newest den. On September 6, Scott threw into the mix yolopenca Playboy Club New York with an exclusive afterparty following the New York Fashion Week debut of his spring/summer 2015 collection. Mele Music Party highlights included and A jet singing along to her hit "Bedak Yellow" as Nicki Minaj Will Quinn Kim Petras and others danced along

1. Tiffany Haddish 2. Scott Mescudi and Scott Disick 3. Ruby Rose 4. Hayley Kiyoko 5. Lindsay Lohan

Midsummer Night's Dream Scenes

Back in July, our annual summer bacchanal celebrated its third year as the season's hottest party in Atlantic City. MSND 2014 was hosted by Halsey, who hit the red carpet in a custom-made swimsuit ensemble by the Jungle Bunny unit, The Giveaway (seriously, a fixture on Playboy's pages and stages since her October 2015 debut in the magazine brought the sleepy-eyed singer-songwriter a crowd of 4,000 to the floor with such hits as "Closer" and "Bad at Love." Other VIPs greeting the Marquee Nightclub at the Cosmopolitan of Las Vegas included 10 Playmates (pictured below with Casper Holtzer and hip-hop hitter French Montana. We danced 'til eight and beat the morning light with an endless stream of bangers from DJ Eric Bloom.



A Sensually Spooky Soiree

Rebekah Graves's costume party like the Rabbit Hole's welcoming our annual summer residency at 440 Bench. We return to Las Vegas for Playboy Presents: Inside the Mansion, a happily haunted celebration getting down Halloween at the Nightclub. Rock out with Playmates and guest-spin a night of dark, dancing and intrigue at Playboy at the Dead Heads August 2015 Playmate Playmate Medina, above, shows how it's done. For more information, visit playboy.com.

Playboy ♥ NY

On September 2, the Playboy Club New York opened its doors in Manhattan for the first time in three decades. At the exclusive, by-invitation-only event, we believed Bunnies, including December Playmate Jordan Emanuel, pictured below on left. For reservations, visit playboyclubnyc.com.

The Art of Drinkin

Mixology may be an art, but there are no starving artists in the spirits world — only advertisers. **Billy Lyons** talks to America's top label-makers about what goes into selling you a drink.

While history has seen tremendous changes in the way we consume alcohol — merlot and Mucinex mixes are now sold in cans — the connection we have with a spirit still likely begins with the bottle. Case in point: Moët & Chandon has barely updated the Dom Pérignon label since it became part of the company's portfolio, perhaps because most people believe that French monk Pierre Pérignon designed the label himself for his champagne (he did not). The 17th century and that of cobwebbed, like its known handwritten wine label. A fake as that claim may be, a 1936 ad for the champagne's 1929 vintage showcases a label nearly identical to the 2009 vintage's. That's because many casual drinkers still make their booze purchases based on the aesthetic — whether familiar, rare or peculiar — of the bottles' labels. All the more true during the season of giving, when the nostalgium that can be sensed in a holiday party guiltless bottle. You in the flute-guest share of cool, loud beverage depot.

Today in the United States, drinkers are consuming more alcohol than ever before, and the industry will pull in almost $ 58 billion in revenue by New Year's Eve, according to Statista. While it's impossible to nail down the exact number of distilleries, wineries and spirits producers operating around the world, the largest distributor, Diageo, estimates shipping more than 700 million units this year. Wine, beer and spirits companies know

[illegible] work diligently to improve [illegible] from a one-dimensional [illegible]

[illegible] the artistic designers and marketers such as [illegible] Builders who are responsible for attracting and retaining clients and engineers relationships that result in [illegible] successful to the [illegible] marketing efforts and a creative designers to building the [illegible] brand has the unique advantage of seeing how the designs directly impact the [illegible] sales [illegible] that fit in [illegible] and creative concepts [illegible] marketing trends. [illegible] The reason we have to all [illegible] is because if the squid [illegible] can't look [illegible] our biggest selling points

[illegible] Southern market research [illegible] reported a more than 40% sales growth [illegible] seven percent [illegible] 3% [illegible] quarter. Dakota Builders notes when [illegible] decided [illegible] a handcrafted [illegible] small [illegible] with [illegible] design [illegible] without [illegible] reading [illegible] beer. Apple [illegible] and other [illegible] image

[illegible] Angel [illegible] and Sloth Knots [illegible] going [illegible] more [illegible] themes. We [illegible] building [illegible] and [illegible] pleasure [illegible] drinking, and a bearded lumberjack [illegible] smoking a pipe among other [illegible] graphics [illegible] the [illegible] headlight. [illegible] [illegible] [illegible]

SAJE COX

Sade Cox is a personal trainer who began modeling professionally less than one year ago. [illegible] to love themselves while appreciating other women instead of viewing them as [illegible] She enjoys [illegible] model and bringing her husband along for the adventures. And snuggling with her 7 rescue dogs.

Describe yourself in three words.
Free-spirited, [illegible]

Were you excited to shoot for Playboy?
YES! Playboy has been a [illegible] dream of mine.

What was it like starting out as a model?
Hard! Everyone is a model nowadays and if you want to make it you have to be [illegible] & invest a lot of time (and money).

What would you consider to be your biggest challenge as a model so far?
The biggest challenge for me is distance. I currently live in Alabama (and don't shoot here) so travel to LA often to work with some of the best photographers in the industry.

Describe your perfect day off when you are not modeling?
It [illegible] better than laying on the beach. [illegible]

Do you feel more like a city person or a country person?
I am definitely a city person. I love having something [illegible] & [illegible] hours and being able to walk around.

If you could live anywhere in the world, where would it be?
Los Angeles... working on making that happen!

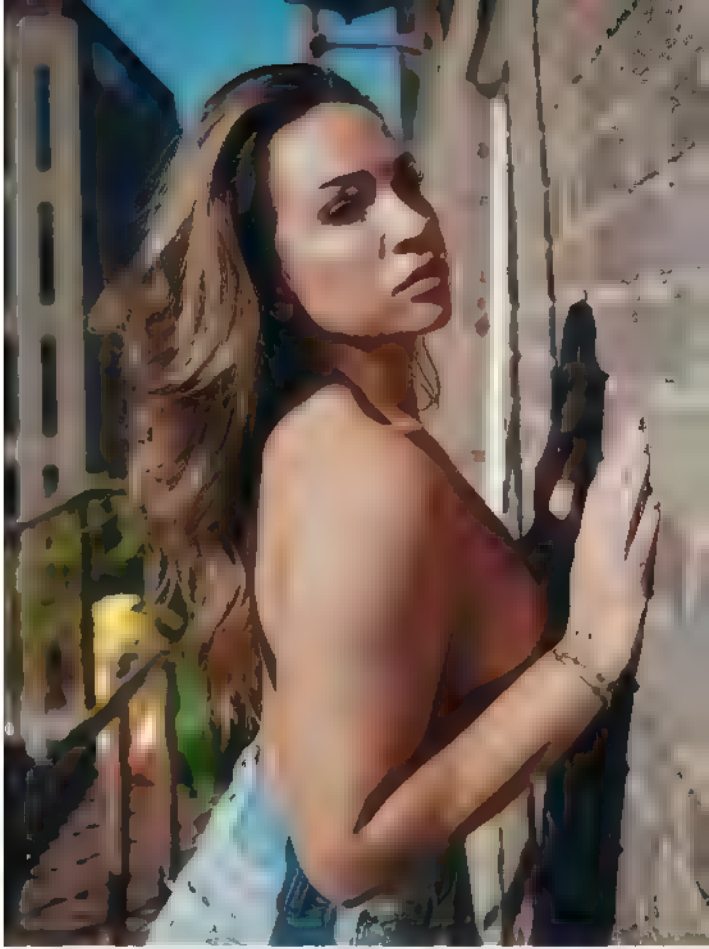
Do you have a secret talent?
I don't know if I'd call it a secret, but if [illegible] I'm pretty good at [illegible] I'm great at [illegible] the way to make mimosas & beer cocktails.

A guilty pleasure?
I love dessert before my entree. You only live once.

Which song is absolutely certain to make you cry whenever you hear it?
"Panama" by Quinn XCII. It reminds me of my Memorial Day at water works.

What is your favorite word in any language and what does it mean?
"Fearlessly" which means with a lack of [illegible] I want to live my life [illegible] & [illegible] something.

Any last words you would like to share with the readers?
Live life to the fullest with [illegible] & [illegible] as many people as you can along the way but don't ever let someone else's opinion hold you back.



FLIPPING THE BIRD

How e-scooters devolved from popular to problematic — and how they might find their way back

BY JESSICA P. OGILVIE

CULTURE

The waterfront in Venice, California is nearly a mile from Abbot Kinney Boulevard, the area's upscale shopping drag that lures both locals and tourists with farm-to-table eateries and storefronts selling vegan ice cream and ecofriendly apparel. It's too short a distance to drive but too far to comfortably walk in flipflops while carrying a bag of beach gear. So when, on a hot summer afternoon, Adeline Weh discovered an electric rental scooter that could whisk her from sunbathing to windowshopping, she snatched it up.

"It was cool because I could park by the beach, scooter to Abbot Kinney, eat, shop and scooter back to the beach," says the 24-year old graphic designer. "You don't have to look for parking twice. It's a lot easier."

Weh is one of millions of people nationwide who have embraced electric rental scooters over the past year. After appearing seemingly overnight on city sidewalks throughout the country in late 2017 and early 2018, the devices are now available in dozens of municipalities in the U.S. and abroad. Deployed by a handful of start-up tech companies, the e-scooters rent

ILLUSTRATION BY **LUKE MCGARRY**

(meaning they can be picked up and dropped off anywhere users want) and controlled by smartphone apps, have become lightning rods of controversy. Those who love them swear by their efficiency, those who hate them argue they're neighborhood nuisances. Meanwhile city officials [illegible] of them blindsided by the sudden invasion.

[illegible] the success of Uber and Lyft, will continue [illegible]

Dockless electric rental scooters first showed up in the U.S. in September 2017 when Bird Rides, Inc. dropped a fleet of the devices onto the sidewalks of Santa Monica, California. They were an instant [illegible] as one of the most bike-friendly in the country. By February of this year, more than 40,000 people had rated an e-scooter there.

Bike, Spin, Jump and Skip, have since released fleets of their own. Some of these companies' founders were inspired by the shoddy transportation systems in China that launched several years ago [illegible] bikes netted around the city that anyone can use, with the twist of being [illegible] says Joseph Poon, president of Spin, a San Francisco-based company that has scooter [illegible]

Most companies claim their mission is [illegible] on cars in already crowded cities thereby decreasing pollution, traffic and car [illegible] commuters struggle to find a convenient way to cover the short distance in and from public transportation.

They're also a potential gold mine. In June Bird raised $300 million led by Sequoia Capital, the same venture-capital firm that has backed 23andMe, Airbnb and Clutter. That fundraising gives Bird a valuation of $2 billion and solidifies the [illegible] Poon. "You have a product that has a clear market fit. It has great distribution. They naturally cause an immediate buzz, and they solve a big problem. It's an exciting space to be in."

As excited as early adopters may be many city officials and residents have been far [illegible] with, or even informed, city officials before unleashing their fleets, opting for an "act [illegible] That's partly because most cities don't have ordinances on the books regulating such devices. Scooters can technically be left in the middle of sidewalks, in front of residences and on wheelchair ramps without legal repercussions. Users frequently ride without getting a helmet and pay no attention to where they're going, resulting in dozens [illegible]

It's these issues, and the perceived [illegible] nuisance of scooter companies that have given rise to a national online NIMBY [illegible] e-scooters. The apparent [illegible] discontent is [illegible] documents [illegible] rider misconduct, including "people riding recklessly, egregious parking jobs, [illegible] intimidation," who asked to remain [illegible]

A first, many officials moved to ban the devices, at least in the short term. In February Los Angeles City Council member Mitchell Englander proposed a moratorium after a fleet of dockless vehicles placed at California State University in Northridge almost immediately started bleeding into [illegible] As a result "they were wreaking havoc in the local community. Users were leaving them on private property, on people's lawns, blocking sidewalks, clogging streets. They were dropped in front of businesses' doorways and blocking entrances. My phone started ringing overnight. Santa Monica, Newport Beach and San Francisco have similarly banned e-scooters in the past [illegible] could strategize and come up with an official [illegible]

Englander's proposed legislation would have stopped distribution of the devices until a pilot program could be tested. "I love the idea of disruptive technology and the first mile-last mile connection that is missing here in Los Angeles," says [illegible]

Among the first companies to run parameters in advance of releasing their e-scooters in Spin. After working with officials in Coral Gables, Florida, beginning in April 2018, the company now has an exclusive contract with the city. Coral Gables City Commissioner Vince Lago cites the collaboration as the reason the rollout [illegible] could do it legally, without the typical "move [illegible]" he says. "We haven't had one issue. They have been a lot [illegible]

> "WE CANNOT LET THIS HAPPEN TO OUR CITIES HERE IN THE U.S."

Since then, cities including Austin, Louisville and Baltimore all of which initially prohibited scooter-rental companies from operating in their jurisdictions [illegible] working with companies to allow them back on the streets, this time with regulations in place. Most limit the number of scooters each company can put on the street and the speed at which they can travel, and require that companies be responsible for picking them up.

In turn, a number of companies have [illegible] Earlier this year Bird was nearly banned by the city of Santa Monica when officials [illegible] operate within city limits. Bird CEO Travis VanderZanden released a public pledge on the company's website that states "we have all seen the results of out-of-control deployment in China. We cannot let this happen to our cities here in the U.S." Bird promises not to increase its fleet unless the scooters are used an average of at least three times a day, to enforce pickup every night and to donate $1 per vehicle per day to the [illegible]

Perhaps those rules will keep e-scooters on the streets and move us a little closer to the low-emission utopia their owners envision. For users like Web, it's a future they would welcome. "I want to see them in every beach, near every beach. It really helps," she says. "I hope they stay around." ■

PLAYBOY INTERVIEW: TUCKER CARLSON

[illegible]

It's been almost a decade since Tucker Carlson tried to invent as a crusade conservatives and told them they should be doing a better job of selling the truth. It was February 2009 and, before he left town his canceled MSNBC debate show Tucker took the stage at the Conservative Political Action Conference and delivered a speech that stunned many in attendance. "If you create a news organization whose primary objective is not to deliver accurate news, you will fail," he said, pronounced to The New York Times as a competitive they should be simulating. "It's a paper that actually cares about accuracy," he said. "Conservatives need an high institutions that mirror those institutions. The audience bored him.

It was about as equivocal as deb Dylan going electric at Newport. He dared to be unpopular with his own crowd, explaining that they and his ascension he could de-bullet to that moment, it looked as if he was reinventing himself as a conservative champion of facts instead punditry.

Whether he has fulfilled that promise depends on whom you ask. Less than a year after his illiberal speech he co-founded the conservative website The Daily Caller and was hired by Fox News first as a contributor and eventually in late 2016 as host of his own primetime show Tucker Carlson Tonight, which has since become one of the network's ratings juggernauts. Next to Sean Hannity, Carlson is the face of Fox News and the target of [illegible] and [illegible] of seemingly endless controversy.

Over the past year alone Carlson has managed to say so many divisive and antagonistic things it has been difficult to keep up. He has challenged diversity ("How, precisely, is diversity our strength?"), accused Nike of trying to "destroy our society" with an ad for Colin Kaepernick ads and questioned the need for feminism ("The patriarchy is gone. Women are winning. Men are failing"). He frequently says things that are downright jaw-dropping in their cynical audacity—actually talk into the camera in August "[illegible] one of the reasons we [illegible] illegal immigration. In his worldview colleges are literally destroying the country. "Mexico is a nation controlled by the conquistadors. Hate speech is a made-up category designed to gut the First Amendment" and terrorism is a "largely unoriginal phenomenon."

The anti-Carlson vitriol comes from both sides. He has been called "racist" by The Washington Post, "hate-filled" by Esquire (a former employee of his) and a perpetrator of "fringe shit" by Family Guy creator Seth MacFarlane.

"What's our role? Not only to decide what's important and why. Five has never in the two years we had the news [illegible] You can't do that. [illegible]"

"I don't think I'm an especially quiet person but that's not what this is about. I was supposed to be having a conversation about the [illegible]"

"I don't want to put you in because it sounds disingenuous but I'm the same kid I was then. I've never met a white supremacist. I've never met anyone who [illegible] I want a white ethnostate"

PHOTOGRAPHY BY STEPHEN VOSS

On the right, he has sparked outrage from former Fox News host Bob Beckel, who this summer tweeted, "What the f*ck has happened to you?" to Carlson. The network's former military analyst and retired lieutenant colonel Ralph Peters has compared Carlson to a prostitute, and *Weekly Standard* co-founder Bill Kristol, who once called Carlson a great outlet reporter, asserted that his show represents a viewpoint "closer now to racism."

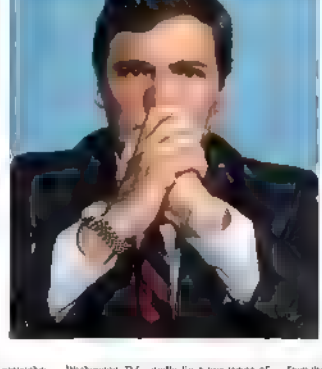
There was a time when becoming a great reporter was Carlson's only aspiration. The son of Richard Carlson, an investigative journalist turning other roles including U.S. ambassador to the Seychelles, Tucker grew up in an affluent neighborhood in San Diego with a younger brother Hawkins. Their biologist mother left when Tucker was just six, and his father remarried a few years later, to an heiress of the Swanson frozen-food empire.

Carlson tied the knot with his high school sweetheart and went on to become an accomplished political writer in the 1990s, notably penning a 1999 *Talk* magazine profile of George W. Bush in which he described the future president making jokes about a demise-ridden attempt pleading for her life. Bush derided Carlson's account. He dabbled in TV, making appearances on public news but finishing. He never took it seriously as a medium. He held off until 2000, when CNN lured him to co-host *The Spin Room* and then Crossfire, the after-program causing *The Daily Show* host Jon Stewart to accuse Carlson of "hurting America" in a standoff that now holds a place in the annals of television.

The late columnist Christopher Hitchens, an avidly admirer of Carlson's writing, said in a 2007 interview, "I so remember telling Tucker, 'with his wouldn't give up writing for TV. And, hope to sometimes hear the distant, hollow echo of my voice. Tucker, don't answer me.' Perhaps finally hearing Hitchens's voice, Carlson has returned to writing with his new book *Ship of Fools: How a Selfish Ruling Class Is Bringing America to the Brink of Revolution*, which takes on economic inequality, environmentalists, Facebook, the Clintons, feminists, First Amendment defenders and, of course, elites.

We sent contributing Editor Eric Spitznagel, who last interviewed Michael Shannon for us, to meet with Carlson in Washington, D.C. He reports: Conversing with Tucker is a weird dance. I kept wondering if I should be challenging him more. But what good would come of that? Carlson's entire job is defending his ideas, mostly by talking over anyone who disagrees with him. When pushed back, his voice rises an octave. "Of course I think that. Why wouldn't I think that?" he asks at one point, and I felt like we were slipping into theater. I'd learn as much about Carlson this way as would I sat down with a classically trained actor, threw a Shakespeare script on the table and asked for a performance. So, I focused on questions about who he is. We already know what he believes; what's more interesting is how he got here.

Carlson invited me to Fox News's Washington, D.C. studio for a live taping of his show. I sat in a corner and watched him introduce segments such as The Extreme Left" and "Antifa exposed," angrily making his case to an otherwise empty room. During commercial breaks, he was still smiles, listening to the Grateful Dead, his favourite, and making sarcastic jokes that had nothing to do with politics.



A few hours earlier, Carlson and I had a pre-show lunch at Bibiana Bin, one of his regular haunts, a few blocks from Capitol Hill. He was charming and gregarious, with a big laugh that filled the restaurant. He talked as though he were late for a bus. Every sentence out of his mouth was delivered with an "we just got to make this one more point before I go" urgency. He ate stinky cheese — that's the way he ordered it. Gave me a plate of your smokiest cheese — and laughed at how writing a book encourages the unhealthiest habits. Gave me another. Told me I should be the former smoker and current nicotine-gum enthusiast "in on deadline".

PLAYBOY How many packs of nicotine gum did it take to finish the new book?

CARLSON: Incalculable. I've been on lozenges as well as the gums.

PLAYBOY What's the difference?

CARLSON: *Regardless how pocket and empties several packages of gum and lozenges into the tablet, you can't use the lozenges on television because you get white foam around your mouth, and they tend to make your voice hoarse. But the beauty of the lozenge is it's an extremely efficient means of delivery. It's a scientific marvel. You're definitely getting your nicotine. None of it's escaping.*

PLAYBOY Do you have a pack of cigarettes stashed somewhere in case of emergency?

CARLSON: I have one in my office. It's a pack of Dunhills, given to me by Hunter S. Thompson just a few weeks before he died. I had this long, amazing dinner with him and Sean Penn in a restaurant in New Orleans.

PLAYBOY It's hard to imagine you dining with Hunter Thompson, much less Sean Penn. Isn't Penn, you know, super liberal?

CARLSON: Believe it or not, actually like Sean Penn. He's interesting. He smoked quite a few that night. He's going to wind up in the emphysema ward, his guy. Anyway, dinner was wearing a medallion, almost like an A Sharpton medallion. He didn't talk a lot at dinner, but when I got up from the table to leave he tugged me sideways and the medallion pressed into me and really hurt. Then he gave me the Dunhills and stared at me intensely. I knew he was going to die.

PLAYBOY Come on.

CARLSON: I did! I could just tell. It was bizarre. There was only one cigarette in the pack, and I still have it today. Obviously I've never smoked it.

PLAYBOY Under what circumstances would you start smoking again?

CARLSON: I had a cigarette on election night back in 2016. I stumbled onto off of one of Megyn Kelly's producers as, like, one in the morning. We were all at headquarters on Sixth Avenue, and there was all this drama going on, all this

tension on the set. It was just one of those moments when you need to step outside for a minute. It was a Camel night, and I took the time off. It didn't taste very good, honestly.

PLAYBOY: The election may have been shocking enough to make you smoke, but what do you make of Trump today?

CARLSON: Trump is the greatest thing ever because he short-circuits people's brains and they become full antisemites. Whatever Trump is for, I'm against." The reason I think I do a pretty good show is because I'm the only person in America who said that elevated to Trump. My book that just came out months mentions Trump three times. I know Trump well. I think he has good qualities and bad qualities. I think he's funny. I think he's pretty brave. I think he's got great instincts. I think he's disorganized. I think he's got terrible taste in staff. There are a lot of problems with Trump. But in the end, I don't think he's the most compelling figure in world history. What's more interesting is why people would elect Trump.

PLAYBOY: Has there been an explanation in your mind?

CARLSON: The explanations we've been forced-fed by everybody in the mainstream media—I don't even call it the truth—"All his supporters are racist!" That kind of thing. It's just nonsense. The real reason is because the fundamentals in the country are completely out of whack.

PLAYBOY: How are they out of whack?

CARLSON: Markets are supposed to reflect productivity and profits, right?

Stocks are much, much higher than the basis of that metric would decide how much any company is worth. That's just basic economics, and it has been driven by corporate buybacks, which Amazon made famous recently, and by Fed policy. It's the federal government under President Obama, deciding to do whatever it could to basically juice the stock market. That's long-term effects, obviously, are terrible. But it's also terrible because dramatically exacerbates economic inequality, so only people above a certain threshold can participate in the bounty. In other words, it makes a small number incredibly rich.

PLAYBOY: And the middle class disappears.

CARLSON: I actually think the personal disaster of the past 10 years, which is never commented on, it's all like, "You're a racist!" Okay, fine. But the real point is that such people are nonetheless they've ever been and everybody else is stagnating. Stocks are the best way to participate in wealth. Stocks are obviously places to hide.

PLAYBOY: So you think the U.S. is getting a Soviet shape.

CARLSON: We've always had a class system, because every society is hierarchical. But our class system has always been permeable. It was designed to be. People can fall out of the upper echelons, inherited-money people often do, thanks to alcohol and cocaine. Smart, enterprising people can move upward. That's the American dream, right? Well, that has changed. The story of the last generation is that in 20 of the country stopped being a majority middle-class country. And no one even noticed. That's not a story compared to racism.

PLAYBOY: But both stories can be simultaneously important, right? There actually is racism in the world, in our own country. You're not denying that, are you?

CARLSON: Of course not. But there is actually the other. The other way to be a demagogue is with a middle-class majority. Otherwise you become what Venezuela. You can have a political system that gives every person a vote in a country where the economy excludes the majority. Because the majority will hate. And how will they do that? It's always the same way: through populism. Either it's left-wing populism—Venezuela, Bolivia, Cuba, Chavez really left-wing populism—or it's Donald Trump.

PLAYBOY: The pendulum could swing to either direction?

CARLSON: Exactly. It's the revolt of people who are economically disenfranchised but politically enfranchised. If you're going to have a lopsided society, with rich and poor like in Latin America, you can have a demagogue. What do we have in America? We have a country where a small number of people are getting richer than any group has ever been in human history. Needless to say, they're getting their stocks. What do they encourage greater racial conflicts, which they're doing, and make everything about identity? What faster way to divert attention from their own crimes, misdeeds and bad decisions than that?

PLAYBOY: Are you optimistic about the fu—

CARLSON: No.

PLAYBOY: We couldn't even get a sen—

CARLSON: Because you have to solve an

The bottom line is the middle class is dying. That makes the country volatile.

that. It's not about all that other stuff, which is so dumb. My mean temperature is the level of analysis. Because that is what is. I'm in the small-business—I own that people disagree with me. That's fine. What's not okay is having the whole conversation elementally misdirecting from what matters to things that are irrelevant, which is 95 percent of what we talk about. The bottom line is the middle class is dying. That makes the country politically volatile, and volatility destroys what you want. What you want are stable, happy institutions run by stable, happy people. Volatility gives you the opposite. It destroys institutions and makes people crazy. When does that stability end? It comes from economic inequality. That's the story. And no one is thinking about how to fix it.

PLAYBOY: Is it true you start your day by reading the newspaper obituaries?

CARLSON: Every morning.

PLAYBOY: Ah! That is a bit morbid.

CARLSON: Not in a—People who lived almost death are the happiest people.

PLAYBOY: Why?

CARLSON: Because they've acknowledged reality and have come to terms with it. I grew up in suburban Connecticut, in a real-life, weird-ass little affluent community where you could literally do or say anything. It was culturally liberal in the deepest sense. If you wanted to run off with your stepsister or join the circus, no one was going to judge you. The only thing you weren't allowed to acknowledge was death. Nobody ever died in La Jolla. That was verboten. There were no funerals. People just got in their black Mercedes-Benz, drove to Palm Desert and were never heard from again. You weren't allowed to mention death because it suggested we're not in control of everything. It's a dead—Really? But he didn't—Yeah, actually—saw him eating breakfast last week. He can't be dead.

PLAYBOY: Do you enjoy funerals?

CARLSON: I don't enjoy them but I believe in rituals. I never miss a funeral. Or a baptism or a wedding. I go to every wedding, whether I'm invited or not.

PLAYBOY: You crash weddings?

CARLSON: I went to a wedding recently that was very nice. It was on the ranch of mine and—can you believe what all the guys in the world—they're getting married next weekend." I was like "Really?" Nobody invited me." He said, "Oh, it's a small family thing," said, "Where is it?" He said, "It's in Arizona next Saturday at four." I flew from D.C. to Atlanta, took a cab to the wedding, sat in the church for the ceremony and then came home.

PLAYBOY: You didn't stay for the reception?

CARLSON: I—that would've been weird. I mean, no.

PLAYBOY: Does reading obituaries feel like a

form of ritual, acknowledging the end of someone's life even if you never knew them.

CARLSON: Yes. It's respect due to a person who has passed, but it's also a mini biography. They tend to be nonpolitical which I appreciate. I can't handle sneaky editorializing right when I wake up, because I'm too sensitive. I want a story like "He died, and here's what he did." It's usually stuff like "The guy who developed the eye test chart died." It's an acknowledgement that your life touched a lot of people. And that's a success story.

PLAYBOY: You had a near death experience with a plane crash, right?

CARLSON: Yeah. It really changed my life.

PLAYBOY: What happened?

CARLSON: This was mid-October 2001. I'd gone to Pakistan for New York magazine to cover the Taliban. I was flying from Islamabad to Peshawar, on the Afghan border, to Dubai. It was right after 9/11, so everyone was panicking about air travel. I was sitting in first class on a big A-airbus and I'd gone to the cabin smoking. Marlboro Reds. There were clouds of cigarette smoke, but no one else was allowed to stay in Pakistan and all these randoms file in and sit on the floor of the cockpit and smoke cigarettes. It made me nervous. This was right when we were beginning to [illegible] Afghanistan, and for months if the bombings in Afghanistan, we had to fly the only way we could get in and out was [illegible] a four-hour flight. Around two in the evening, we're starting to descend. All of a sudden, bam, the plane just stops.

PLAYBOY: Mmhm.

CARLSON: It felt like we'd hit a building. And then the plane starts to drop. The engines stop. The plane turns sideways. It's clear we're crashing, no doubt about it. People are screaming. We finally touch down and bounce right off the runway. The right wing snaps off and all these sparks are flying up. Everyone knows we're going to die.

PLAYBOY: Were you thinking, should have lived my life differently?

CARLSON: Yes, that's exactly what goes through my mind. I'm also thinking about all the stuff I have unfinished. The people I never think in the moment-to-moment death-is-not-near. This is happening to me right now, and I'm pissed about it. It was not peaceful at all. So the plane goes into a spiral dive and ends up on its side. I was the first person out—I worked open the door, the slide came down, ran into the darkness and immediately got picked up by guards. I was brought to a room, locked in there and then put on a British Airways flight eight hours later. It was totally bizarre.

PLAYBOY: Did you ever find out what happened to the plane?

CARLSON: Not immediately, but five years later a friend of mine was having dinner with the son of the pilot who'd crashed the plane and asked about the flight. He said they believed there was an explosive device in the cargo hold. I have no idea if that's true.

PLAYBOY: Are you still traumatized by it?

CARLSON: Not anymore, but I was at the time. A year after it happened, I quit drinking and my wife and I had another child. We had three kids already, but both my wife and I—independently, I think—felt like, "We're having another kid."

PLAYBOY: Does it still make you sad when you get on a plane?

CARLSON: No. It makes me a total fatalist. Before that happened, I was totally convinced that the safety of my flight depended on the intensity of my hopes. Now I understand I have no control over anything.

PLAYBOY: Not just whether you die on a plane?

CARLSON: I control nothing. Or almost nothing. I can control what say on TV and

First of all, I'm not a debater. That's not how I think of it. I don't need to win.

can control how mean my wife and children feel. But I can control anything else. The second you realize that, the anxiety falls away.

[illegible] I'm not saying that in a sad way. I'm saying that in a happy way. It takes a lot off the table. All of a sudden, I didn't care about a lot of things I used to care about. I've been in a pretty good mood since.

PLAYBOY: Your other career-death experience was getting ousted by CNN.

CARLSON: That happened here in this restaurant, in that booth right over there. Actually, I never got fired by CNN. I just quit my show.

PLAYBOY: Did you see it coming?

CARLSON: I had no idea. I never say this, because it sounds like sour grapes, but I wanted to get out of Crossfire. I got an offer from Rick Kaplan, then president of MSNBC, who was trying to make MSNBC into a rival for Fox News. The offer was more than what I was making at CNN. So I called Jim Klein, who was then the president at CNN, and said, "I'm leaving." He said, "Godspeed." I went to lunch, and when I got back, I had like 75 messages from journalists, asking "Can we get your statement on your firing?" CNN issued a statement saying I'd been canned. I've never been that shocked in my life. I called Klein immediately and said, "Do I have this right? The official story of CNN is that I've been fired?" He told me, and I quote, "It's business."

PLAYBOY: Like a character in *The Godfather*?

CARLSON: Exactly. A few weeks ago I was sitting on a plane, having just landed, and the in-seat-entertainment system was [illegible] Jim Klein fired from CNN." It made this commitment to myself that when he got fired, and I always knew he would, I would call him and say, "I know everyone is calling with their condolences, but I want to do the opposite and say how pleased I am that you're fired. I hope this leads to years of suffering because [illegible] never do

PLAYBOY: [illegible]

CARLSON: [illegible] him and he picked up, but there was that little lag in his head that said, "Am I in that scene, being an asshole, screaming in him, or am I in the scene [illegible]?"

PLAYBOY: In your new book, *Politicians Puritanism, and Parasites*, you write that a question you're often asked by liberals is "You don't really believe all that, do you?"

CARLSON: All the time. I get that now [illegible] Actually, I'm live five hours a week. If you're playing, people know instantly [illegible] who you really are.

PLAYBOY: Is that just you in everyone on cable news?

CARLSON: All of them. This is the opposite of [illegible] people want to think, but most people on cable news even those I despise [illegible] and there are a lot of them are exactly what you think they're like.

PLAYBOY: Do you tell your guests, "I'm going to come after you hard, get ready"?

CARLSON: I don't typically talk to guests beforehand. Sometimes our booker tells me there's a guest who [illegible] but I don't remember. If I'm going to put a first one on that I'm a smart person or off right now. I'm also [illegible] time their call and I'll call them." If they want to know I will then [illegible] what I'm going to ask. I never lie. I'll say, "These are the three questions I'm going to ask you, in this order."

PLAYBOY: What about your interview with *Teen Vogue* writer Lauren Duca? You were talking about whether Ivanka Trump is accountable for her dad's presidency, and [illegible] frustrated when he asked her about something she'd written about Ariana Grande. You ended the segment by telling her to "stick to the thigh-high boots."

CARLSON: Well, I was shell-shocked. This woman said things I really just was not prepared to hear. I had a very long, hard discussion afterward with the dean because she was so unresponsible, which made me irresponsible, and snapped at her. That had the consequence — unintended, I can promise you — of making her famous. And then she got a college commencement address as a response to that, which was nowhere — which is the audience she's always, that I'm right.

PLAYBOY: So you're not sorry?

CARLSON: Zeugsky's rotten. I should never have had to deal with that. It's not the point of how dumb that is. It happened, and I'm never mentioning this person again to anyone, though, she thing people always say is "You're just a great debater. First of all, I'm not a debater. That's not how I think of it. I host a show every night. I don't need to win.

PLAYBOY: It can seem like you need to win.

CARLSON: I don't need it.

PLAYBOY: It's not a debate when you...

CARLSON: I never — I'm a voice of what I think should be going on. And to the extent that I'm not, I'm not. And then I've had many people on who, even if I didn't agree with them — well, here's an example. I interviewed this vegan whose view is you should never eat meat. For me, that's pretty easy: sad little vegan guy I can make fun of. So I tell him, "How dare you tell me what to eat? Why is that your business?" Maybe I want to live on the Butterball Turkey Hot Line.

PLAYBOY: How did that work out personally?

CARLSON: Not well — that's why I'm not on television anymore. Although the vegan gets me. "I see what you mean, but the world champion weight-lifter right now is a vegan. I never tell anybody what to eat. I'm just telling you this works and here's why." I actually said to the guy on air, "I was going to be mean to you, but I kind of agree with this."

PLAYBOY: What makes you leave with a queer?

CARLSON: What makes me embarrass myself in front of millions of people? I'm not sure. I'm not a big fan of crying people. I want to take a position and defend it and think it's helpful. It's not about what's best for the country; it's who's going to heaven and who's going to hell.

PLAYBOY: You're talking about liberals?

CARLSON: It's the argument of "I'm a good person." Immigration is a perfect example. It's clear that the beneficiaries of mass — of any immigration at all — are people because [illegible] who washes our underwear. We have a whole new set of laws we need to see guilty about because they don't speak our language and we're their saviors. The whole anthropomorphization of trying to complain about minimum wage, especially if he's illegal, she's one grateful. By the way, this is an attack on immigrants. They're really impressive, a lot of them. I'm just worried about the effect on native-born Americans, who are the people to whom our leaders have an obligation. So I'll make this point, and don't think that's a right-wing point at all.

PLAYBOY: Immigrants taking jobs from native-born Americans isn't a right-wing point?

CARLSON: It's not — it's the point — it's not even about that. I made that point. This is what labor leaders have said for a hundred years. They opposed immigration for this reason. I think it's totally defensible. You may disagree, but let's talk about why. The response, 90 percent of the time, is "The Statue of Liberty demands that we do this and you're immoral and a racist" — you don't even — to me, talking about immigrants is not a racist act.

CARLSON: I don't want to get into it, because it would — it's not relevant, but we do have — I think — I'm a white supremacist. I've been in every state at least twice. I've traveled a lot and talked to everyone. I talk to every Uber driver and every bartender and every lady dropping off the dry cleaning, talk to everybody all the time. I've never met anyone who's like, "I want a white state."

PLAYBOY: Are you saying you don't think white supremacists exist?

CARLSON: No — I don't doubt they exist. But the idea that there's a significant — a mainstream position — you obviously — that there are people who will defend North Korea — [illegible] can't my show that set's the real: Neither that nor white nationalism is a relevant position in the current debate. I don't think I'm an extremist. I'm pretty moderate by temperament.

PLAYBOY: You consider yourself a moderate?

CARLSON: Yeah. But I'm a man who believes that the American — that America is a unique — [illegible] and so much of our success is actually [illegible] that [illegible] how with the [illegible] people on the [illegible].

PLAYBOY: Such as...

CARLSON: I don't want to say, because I don't want to admit that I talk to them. But if you were to go through my texts, which you're not allowed to do, you would be shocked by the number of hard-left people on my text exchange.

PLAYBOY: You're texting with Bernie Sanders? Paul Krugman? Jon Stewart?

CARLSON: [Zeugsky]! God no! Let's just say there's a lot my hard-left friends and I agree on. I'm passionately against abortion. I think [illegible] in their view of [illegible] people — I'm the only Episcopalian who feels that way. But there are things we agree on. For example, they're not interested in the identity-politics crap, because it's stupid. It's for children. It's also a dead end. Where do you think that winds up? My tribe is better than your tribe? We get Tutsis and Hutus, that's where that goes.

PLAYBOY: What do you know about your audience? Are they hard right, somewhere in the middle or something else?

CARLSON: It hangs [illegible] (pauses) I don't know. A lot of them think correctly, that the leadership of both parties, and the financial, cultural, intellectual and technological leadership of this country, have contempt for them.

PLAYBOY: Do you agree?

CARLSON: I think they're right. Fifty percent.

PLAYBOY: You have astonishing approval since this past summer that raised some eyebrows.

CARLSON: Have we been...

PLAYBOY: You have — you're looking at

I like Rachel Maddow. She's an ideologue. That's not an attack on her at all.

understand what's actually happening in that country always assume the opposite of whatever they're telling you on the big news stations. Do you believe that?

CARLSON: I feel that way strongly.

PLAYBOY: All the big news stations are lying.

CARLSON: I believe that completely. It's 100 percent true. Let me give you the Syria example. In April, we watched a cruise-missile attack on Syria based on the claim that Assad was gassing his own people—you actually called it. State Department and the Department of Defense which people did and asked, Are there American inspectors on the ground? How do you know that?" The response you'd get was "Well, we don't really know that. Really?

Because I didn't read that in *The New York Times*. I read the claims of the government reported in the *Times* as fact—but not one in that *Times* is that true. That's a lie with real consequences. People died as a result. So no, they're not interested in telling stories that are outside a narrowly prescribed set of themes they think are okay, not you know the truth, which is people feel they have a bigger obligation now—not just to the truth but to keeping the crazy right wing from taking over. If you think you have a bigger obligation to the service of a political television, that's not journalism; it's cheerleading. Sad.

PLAYBOY: But people interpreted your comment out as "Mainstream media has some bias problems" but as "Watch Fox News because everyone else is lying."

CARLSON: I don't need to make that case to Fox viewers. I'm just reporting it.

I would also say that this is not some crazy idea I picked up from Twitter. I've been in journalism for 25 years. The people you see on television—I know them well. In some cases, I know them really well. I've been to their weddings. I have a campfire sense of who these people are and what their motives are. If you hear me weighing in on hydraulic fracking, you should probably disregard what I'm saying, because I'm not an engineer. But if you hear me weighing in on the sense of the Washington media, I've been doing this my whole life so I think I know what I'm talking about.

PLAYBOY: Do you still believe what you said in your 2009 CPAC speech about the fact-gathering at The New York Times and how conservatives should try to do the same?

CARLSON: Just get the dates right. How does that sound? Just be professional about it. That's all. I was saying, "My view is, these institutions are hostile to you and your interests, and we will never not be. You have two choices. You can whine about that in perpetuity, or you can try to create your own thing. Why wouldn't you? Aren't conservatives always talking about entrepreneurship, bootstrapping, the wonders of the market? If what you say is true, the market has a demand and you should be able to get rich filling it. Not one over him, by the way. I don't really know why.

PLAYBOY: Are you saying there is no conservative version of The New York Times?

CARLSON: No. Some things will change because there are so many smart young people, and I'm not talking about right wingers. I mean anyone with heterodox ideas anyone who thinks for himself. We're in a moment of total irradiation conformity. Anyone who thinks outside the perimeters must be punished. Most people will go along with that, because most people are compliant. They don't want any hassle. But there is some percentage of smart young people again, I'm not talking about right-wingers, I'm talking about baseball people and—who are like, "You know, I'm not going to obey." You always hear people say, "I can't believe the radicalism on the internet!" Why do you think that is? People aren't allowed to say in public things they think are self-evidently true so it drives them into the dark recesses of the internet.

PLAYBOY: Do you find it challenging to make sure facts are front and centre on your show?

CARLSON: Not at all. We rarely make factual errors.

PLAYBOY: Really?

CARLSON: Really. Because so many people are watching and waiting for us to do that. I did a show last week. We were talking about the amendment to change the constitution of South Africa in order to take land without compensation. At one point I said, "It already happened," and in another point I corrected myself, saying that it hadn't happened, but it was imminent. I got dozens of people who were like "Why were you wrong?" Yeah, but corrected it immediately. Whatever. In our ability, in our daily trying we have to be accurate. For me, the challenge is are we honest. That's the challenge. That's harder than being accurate. Accuracy is a baseline requirement. But are you really telling the truth? The real truth?

PLAYBOY: What are your thoughts about Rachel Maddow? You gave her one of her first TV gigs on your MSNBC show "Rig[illegible]."

PLAYBOY: I did. I really like Rachel Maddow. She's an ideologue. That's not an insult on her at all. Rachel is sincere. She doesn't say things she doesn't believe and she's not playing a role. The biggest compliment one can pay her, and it is heartfelt, is that Rachel does her own thing. She doesn't have a lot of contact with MSNBC management, as far as I understand. I don't think she likes them, and I don't think they like her. I could be wrong. But my sense is that Rachel does the show that she wants to do.

PLAYBOY: As opposed to?

CARLSON: Almost every other person on TV news. When you watch Rachel Maddow's nightly show you may not be a[illegible] to what TV hosts and producers don't really know what's going on. They follow the news to somebody else. But he ones who are successful, when you remember whether you have them or have them, are decoding the themselves what the news is. That's why we're paid.

PLAYBOY: You get paid to decide what the news is? Are you sure that's true?

CARLSON: It is absolutely true. What's our job? Our job is to decide what's important and why. I've had never, in the two years I've had the show said, "You can't do that.

have gone editorial control. So does Rachel Maddow. Susan Sa

PLAYBOY: You used to work at NBC. Were you offered what you did at Miami Vice?

CARLSON: It may be different now, but when I was there, there were network wide mandators directives. I'm sure Anderson Cooper can basically do what he wants, but there is an internal "this is what we're covering today" mandate. Fox has never been like that. No one has ever told me what to do.

PLAYBOY: You once said you stay relaxed when doing, he shows by imagining that only one week is standing between the world's worst night and it's dawn. Has give you feedback?

CARLSON: She watches all the time, but we don't talk about work or about politics. Actually, that's starting to change. Since our last child, our fourth child, left home, we'll talk about politics a little more.

PLAYBOY: Do you ever have arguments or argue with each other?

CARLSON: Never argue with my wife? Why would anybody argue with their wife? What a waste of time and effort. Do you win? Please. What does that victory look like? Just describe that to me. Does she put all four paws in the air and say, "You're absolutely right. What a the payoff? Is there a psychic victory? But I can honestly say that we have had an argument in our entire marriage.

PLAYBOY: Is your mom left when you were young. Did you have any interest in picking her brain?

CARLSON: Not really. I would just start to ask her questions, she was a woman who left her two children for a foreign country and never came back. Probably there were some other things going on, but a normal mean most mothers, no matter how incompetent or drunk, can leave their children. We're just hard-wired not to. There are exceptions, obviously, but I grew up with one. That is a profound behavior.

PLAYBOY: That absence is not something you just get over.

CARLSON: It defined my childhood. *[pauses]* You know, the funny thing about that, and one of the reasons I've never talked about it is, there is no winning. I don't want to say, "I'm so wounded by that." Or you tell the truth and sound like a sociopath. In my case, the truth is my childhood wasn't that bad. It was actually pretty fun. I love my dad. Losing my mom was sad, I guess. My parents got divorced because my mom was a miserable Boo-hoo, poor me. But my dad got remarried to a wonderful woman, my stepmom, Sharon. I love. I always worried I was unappreciative all this rage. I used to say to my girlfriend, now it is, "What am I going to do if she ever reappears?" Then, actually did get the call, and it turned out she was living in remote France, on the Pyrenees mountains, working as a sculptor.

PLAYBOY: Who found her?

CARLSON: My aunt, a woman I hadn't talked to since 1977. She called me and said, "Your mother's dying." That didn't even make sense to me. "My mother? Who's my mother?" And she said, "Your mother. You know, the sister."

PLAYBOY: What was she dying from?

CARLSON: Lung cancer. From smoking, actually. This was several years ago. I hadn't heard her name since she left when I was six or seven years old. My dad made no effort to help get me in touch. So I got to grow up thinking about it, and said, "No, I don't think I do."

PLAYBOY: You had nothing you needed to say to her?

CARLSON: Not particularly. After that phone call, went home and had dinner and went to bed and slept fine. It didn't really have a big effect on me. I guess it had been so long and she gave by I don't think I'm shallow. I care what people think, or at least the people I love. But I was over it, I guess. I said to my wife, "Remember how I used to say I was going to fall apart, that it would all come rushing back? It didn't." I felt sorry for her. I wasn't mad at her anymore. It was just kind of sad. It's a mean thing about, in a foreign country.

PLAYBOY: You're still close with your dad.

CARLSON: Very close. I've never had a conversation with him where he didn't say I love you at the end.

PLAYBOY: What's the best piece of advice your dad ever gave you?

CARLSON: I was going to write a whole book of advice he gave me. He's a legitimate genius. He was against almost everything in advice, any directives at all. Every Saturday during our childhoods from first grade until I went to boarding school, he would take my brother and me to the movies. It always was up on popcorn and Milk Duds, massive cokes and 7 Ups. If a phrase I'm about to take a toke to the screen in the movie, and my father would correct us, go down the bathrooms and say, "No, we will walk, walk out to the parking lot, and the three of us would talk. A look at the trees or a station wagon. One week my brother said, "Pop, why are we doing this? Why can't we use the bathroom?" My father said, "Never lose touch with your inner dog, boys." What he was saying was the overwhelming majority of bad decisions come not from following your gut but from ignoring it.

PLAYBOY: What are your dad's politics?

CARLSON: I can't call him political. He's never been. He was always an intellectual guy. A day guy, an interest-ideas guy. But he doesn't talk like an intellectual at all. He doesn't use any of the buzzwords. He never said things like "Well, that's problematic."

PLAYBOY: What do you two talk about?

CARLSON: What don't we talk about? It's not like when you see somebody you haven't talked to in years. My whole world's base... changed all that much married my high school girlfriend and my business partner is my college roommate. I never go to school. I'll love going to Reading. I don't go out. I get to only one restaurant. I would be perfectly happy at

PLAYBOY: You've lived in D.C. since you were 9, but you talk about how phony it is on your show.

CARLSON: The object of it in all kinds of parties. It's the idea of physical traffic of a ghost in the town. I'll never forget Washington as an intellectual town. It's pompous and high self-regard are almost unbelievable. But the good news is our neighborhood is livable. It's totally racially-free. Everyone's white. We've got all employment. All the kids are above average. The restaurants are improving. And America before the riots. And it's not politics here; that's the other thing. It's not political. It's not political.

PLAYBOY: What does that mean?

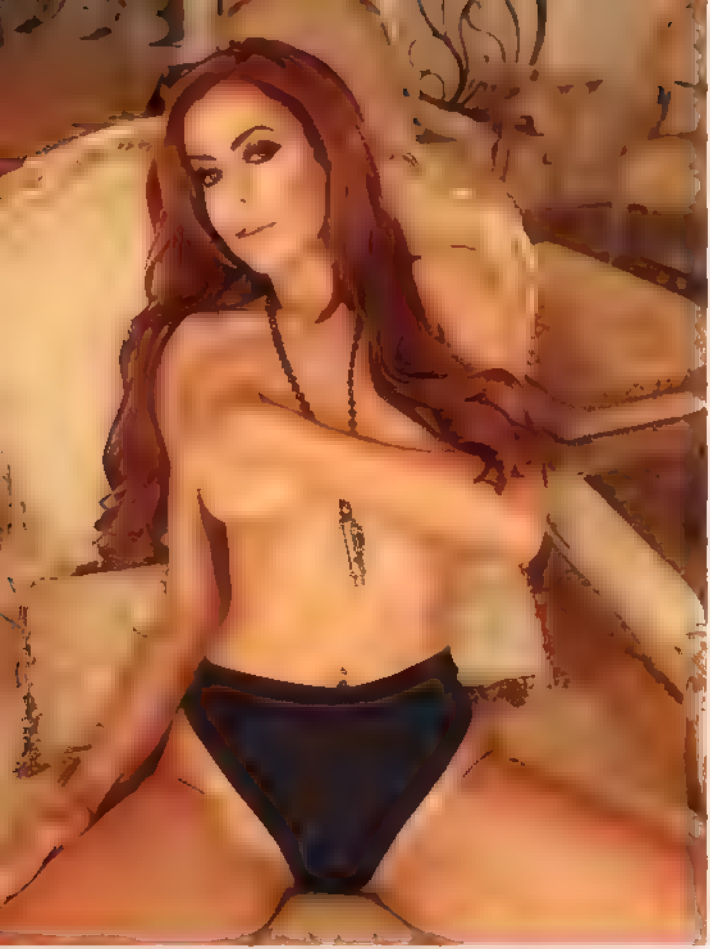
CARLSON: I had dinner last night with my wife and two other couples. They're our neighbours and we've known them most of our [illegible]. None of them are liberal. Actually, no, there is a guy who's an [illegible] political consultant. But they don't know my views, but would never have a political argument with them.

PLAYBOY: Is that because it's face-to-face and it's your neighbour? Nobody is going to start screaming at you at your

CARLSON: Of course not. Because both of you know the other person isn't a Nazi. If the tree in your yard is hanging into your neighbour's yard and you pay to have it pruned that goes a long way to making him understand that political differences aren't definitive. They don't have to be total differences. That is all just politics. ■

Why would anybody argue with their wife? What would you get out of it? Do you win?

Brooke
BARNES



Tell us something surprising about you?
My obsession with art and collecting art from around the world has become a big part of my life

Were you excited to shoot for Playboy?
The first big modeling job I got was for American Playboy. I remember the first time I found a Playboy hidden in my grandfather's den. The women were so beautiful. I dreamt of being in Playboy until one day it happened! It's so exciting to now shoot for Playboy Australia.

What inspires you?
Art, live music, and traveling inspire me to open my mind and heart so more than I ever could have imagined. I've now become an artist myself and love it

Why did you choose to pursue a career in modeling?
I've always loved fashion and beauty, especially the female physique. Celebrating all of that through modeling is what made me so into pursuing a career in modeling.

Who do you look up to in the modeling industry?
The model I look up to in the modeling industry is definitely Olivia Palladin. She's a sexy badass! Riding motorcycles, jumping out of planes, and more, all while being feminine and one of the hottest models

What are some of your hobbies?
My hobbies include playing poker, collecting art from around the world, and going out with my girlfriends to live music shows!

Name three things on your bucket list?
My bucket list includes writing a book about my wild life and adventures, starting a charity, and collecting at least one piece of art from every country in the world

Turn-ons
My turn-ons are Whiskey, midnight sex, great music

Turn-offs
My turn offs are rude people, guys in sandals, and bad taste in music, ha!

Describe to us your perfect date
My perfect date would be dinner on the beach in Tahiti, surf, petals, a beautiful sunset, wild sex under the stars for dessert. Mmmm

Which world capital would you most like to visit, and why?
I'm Irish and Norwegian so first stop to a capitol of the world would definitely be Dublin, Ireland!

What is your mantra?
My mantra is to wake up with a fair eye and an open heart everyday! One love!

Changing the World With Your Wallet

BY RALPH NADER

Speaking before college audiences, I often ask, "How many of you have ever boycotted McDonald's or a Walmart?" No hands go up, except mine. I explain that I've never given up my deadly menu of fat, sugar and salt that has increased youth obesity for two generations. I've similarly refused to give my money to Walmart because of its low wages and unfair competitive practices that crush small businesses.

You're concerned about the impact your money has on the world after it leaves your pocket. You need to define your consumer priorities to go beyond price and convenience. Politicians court campaign contributions and their stands on diversity and nondiscrimination like nearly do enough consumers vote with their feet and wallets to send a clear and convincing message to companies that ignore them.

Why? First, it can be difficult. Wells Fargo, the fourth-largest banking bank with about 5,800 branches, was finally exposed after two recent whistleblowers. Over the course of 20 fr and 20 7 ic were discovered that the financial institution had created up to 3.5 million fake accounts and [illegible]. The media reported the details of these crimes [illegible] of dollars in restitution and fines, regulators put a temporary moratorium on its capital expansion, and the bosses stepped down, ample pay packages in hand. But what the bank's directors feared most was loss of customers. That didn't happen — because as everybody knows, switching banks is complicated, inconvenient and [illegible].

Your opinions. If you have a small income or live in a rural area with few if any alternatives to Walmart and Amazon, it's difficult to leverage your consumer dollars for better business practices.

And then there are the subtler methods practiced by tech giants such as Facebook and Google. When a company gives you something for free, you become the product. Differentiate [illegible] resulted in these giants' internet companies. You're unlikely to simply say "I want out" of your social networks after learning that Facebook [illegible] who wants it anywhere on the world. But when you click "accept" on those encyclopedic terms and conditions, you lose control of your online privacy, and your data profile grows by the day.

Our government, heavily lobbied by Silicon Valley, will not require Facebook to provide an opt-in button. To opt out from Facebook and its ilk requires willpower. When news broke [illegible] companies [illegible] with

Dollar power could advance our country's moral strength.

of millions of its customers, hundreds of thousands of them closed their accounts. This protest hardly made a dent. Facebook still has more than half the U.S. population. But Mr. Zuckerberg definitely felt the cautionary [illegible].

[illegible] are rewarded for the right-wing and very politically active Koch brothers. Together they re worth more than $100 billion, mainly from giant oil, gas and chemical enterprises. They lobby for corporation-friendly judges and against even minimal taxation but they have no recognizable logo or brand presence at the retail level.

What can you do? First, educate yourself [illegible] smile inscriptions that push for weaker environmental standards, higher drug prices, more tax escapes for big businesses or tort restrictions that weaken access to our courts by wrongfully injured persons. This will expose companies with no visible consumer brand or identity.

Sleeping Giants is a Twitter account that [illegible] bigotry, racism, sexism and hate-mongering. This public outing of abusers has caused thousands of companies to cancel their advertising dollars for fear of being accused of supporting media outlets or personalities such as Fox s Bill O'Reilly, whose behavior contradicts customer values or corporate policies. This collateral pressure works (though [illegible]

[illegible] a good deal. I know people who won't buy gas from ExxonMobil because of [illegible] years ago, consumers troubled by Philip [illegible] petroleum and promotion of smoking refused to purchase products from the company's food subsidiaries. And when it comes to environmental malefactors like the Koch brothers, consumers can penalize them and help themselves and the planet at the same time — by practicing energy conservation. Solar panels and products made from renewable [illegible].

However, it's worth asking that consumers [illegible] executives were immediately dismissed after facing credible accusations of sexual harassment, assault and rape. Companies ranging from Fox News to Morgan Stanley couldn't ignore the waves of condemnation [illegible].

[illegible] a small portion of this dollar power could be used to advance our country's health, safety and moral strength. Present with your spending choices. ■

DRAWN DATA
SIGNIFICA, INSIGNIFICA.
NOV/DEC '18
GOBBLE GOBBLE
45
TURKEY TOWN USA
FLOAT ON
12,000
90
I WILL FOLLOW YOU
Tipping POINT
PANTY PREFS
MYTH BUSTER 1988
01
19
FRIEND FILTERING
17
Stop SUCKING
71,000+
BYE-BYE BLACKBEARD
300:
Single

DOUBLE YOUR PLEASURE

You're never too young to wax nostalgic for holidays past — or too old to wish for the season's defining trends. This year we celebrate the best of both worlds with a gift guide that showcases how well the classics (Brando-esque moto jackets, mesh with innovation (sex toys on demand)

BIT PLAYERS

FEEL THE FUTURE

A PlayStation VR bundle adds virtual reality technology to the PS4, turning it from a gaming console to a gateway into immersive adventures and flesh-pounding battles. PlayStation VR

Remember Boulder Dash, California Games and Peradroid? Revisit the video games of the 1980s with this scaled-down replica of the Commodore 64. C64 Mini retro gaming console

SOUND MINDS

GET UP AND GO

v-Moda's latest wireless headphones look impressively modern, but audiophiles will appreciate them for their utility. Bluetooth pairing and a 14-hour-plus battery life ensure you're covered during long trips, whether by land or air. v-Moda Crossfade 2 wireless headphones

THORENS AND CHILL

Who needs a wood-burning fireplace when you can curl up with a loved one in front of a Thorens record player? This traditional wood model is a high-performance beauty. Dig out your favorite vinyl – we recommend Joyce Smith's 'Lost & Found' – and bask in the ageless warmth of analog sound

STYLE ICONS

TRADE UP FOR NEW KICKS

Virgil Abloh is disrupting the fashion world as artistic director of Louis Vuitton menswear and founder of his own streetwear line Off-White. This high-top is just one example of how his designs define what's next. Off-White "Off-Court" 3.0 sneakers.

INVEST IN BLACK GOLD

Trends come and go, but the black motorcycle jacket rides on timeless and iconic. Saint Laurent's version is 100 percent lambskin, which means it's softer, smoother and longer-lasting than standard leather. Saint Laurent motorcycle jacket

SEX OBJECTS

DISCRETION ON DEMAND

Launched last this year, Maude is a male-order sex-essentials company devoted to presentation production and personalisation. Its latex condoms are 100 percent natural, the signature lubricant is organic and its vibrator is soft silicone. All products are delivered in simple, sleek packaging, with monthly subscription plans if the works. Maude kit 7

[illegible]

The sacred art of bondage has supplied orgasms for centuries and this suede whip silk cuffs and pleasure beads set from LELO one of the most exciting sex-toy brands out there promises any couple a kinky good time. LELO Dare Me Pleasure Set

HIGH NOTES

UP YOUR CONCENTRATION

As cannabis laws ease globally, companies are developing new high-tech and sophisticated ways to get stoned. The Peak Silver Rig from Puffco is a sleek vaporizer that works like a dab rig but is quicker and easier to use. Puffco Peak Smart Rig.

DOWNPLAY YOUR VICE

Summerland's handmade ceramic bongs look nothing like the ones on college campuses. This is an elevated, grown-up version of old-school paraphernalia with craftsmanship so slick it can double as a bookcase curio. Summerland Chongo Marble bong.

". . .Before we begin the orgy, I'd just like to cover a couple things about sexual harassment."

KIMBERLY
K
KESLER TRAN & RAQUEL RISCHARD

Tell us something surprising about you.
I love fire. I actually perform as a fire dancer with hula hoops, fire fans and a few other fire toys too

Were you excited to shoot for Playboy?
Of course! It's such an honour to be featured on this month's cover

What inspires you?
Music. All kinds of music. I love to sing and dance. The music definitely moves me

Why did you choose to pursue a career in modelling?
I really wanted to be a canvas for many different themes and stories that could be told through a photograph. There's so much magic that goes into creating a beautiful image and I absolutely love being a cog in that wheel

Who do you look up to in the modelling industry?
Elle Macpherson has always been my favourite. She's so effortlessly feminine and beautiful.

What are some of your hobbies?
I love to play with hula hoops. And singing. And like to jump out of planes every now and then – I'm actually a licensed skydiver.

Name three things on your bucket list.
I want to write a song. I want to backpack around South America. And I want to go bungee jumping

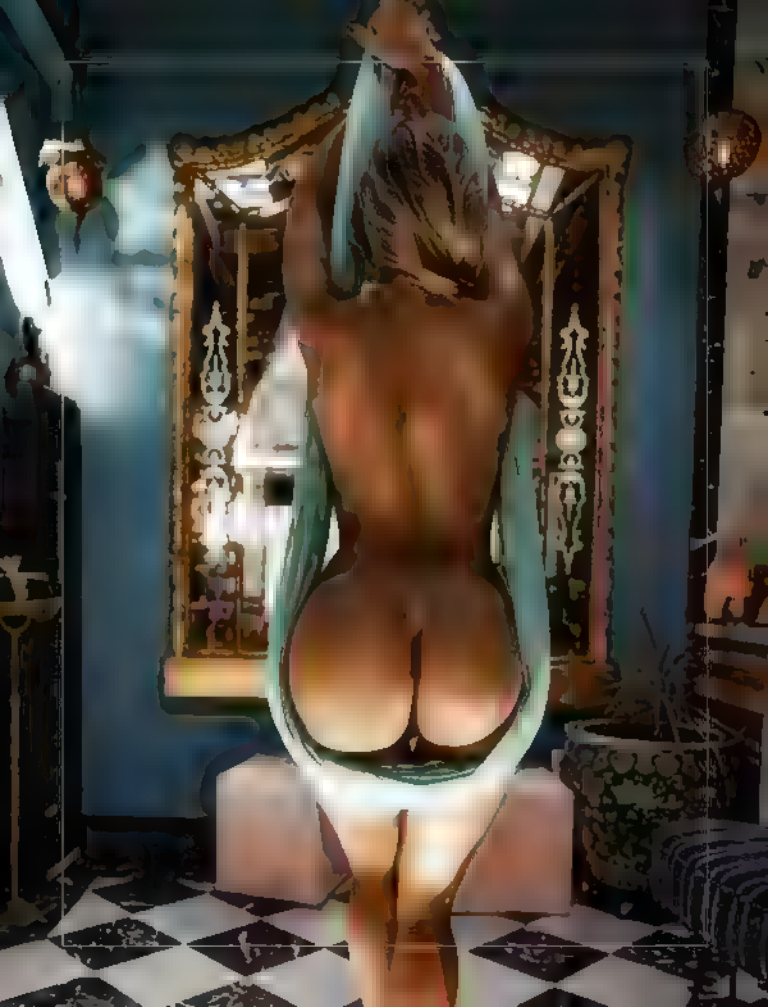
Turn-ons.
Deviance. Adventure. Sensuality

Turn-offs.
Bigotry. Superiority

Describe to us your perfect date.
Connecting in engaging conversation that feels like it could last until the sun comes up. I also love a good make out session. There's nothing quite so sexy.

Which world capital would you most like to visit?
I really want to visit Tokyo. I've still not been to Japan yet. And I'd really love to be here for the cherry blossoms in bloom

What is your mantra?
"Don't do anything I wouldn't do"
People always laugh when I say that. Basically, I'm leaving the door wide open for you. ;)



PLAYBOY PROFILE

DAWN OF A NEW ERA

Lina Esco

PHOTOGRAPHY BY **ELLEN VON UNWERTH**

You might not know much about the Equal Rights Amendment, but you probably know plenty about Free the Nipple. The former was conceived by suffragist Alice Paul almost a century ago, after American women won the right to vote but still found themselves

by **JAMES** rights guaranteed in the U.S. **BOWMAN** Constitution. The latter is a

double standards applied to nudity and permeated by toxic law and social media policy. The ERA has languished since the last major push toward its ratification in the early 1980s, and Free the Nipple remains one of the most vital memes of the past decade, supported by the likes of Kendall Jenner, Chrissy Teigen and Cara

two movements converged two years ago when Free the Nipple creator Lina Esco (who also co-wrote, directed and starred in the 2014 movie of the same name

written into America's founding documents

the Nipple was that it was a very small umbrella: at first glance people were always misunderstanding it," Esco says, meeting PLAYBOY at a breezy hole restaurant in Beverly Hills. "The word *human* was so much more powerful. I believe this people don't want to be divided by race, they don't want to be divided by colors; they don't want to be divided by gender. They want to come together."

Esco has been in the film and TV world for more than a decade, having appeared on shows like *Fluid, Kingdom* and *Homies Destiny*. These days she's a principal cast member on CBS's *S.W.A.T.*, whose second season premiered in September. She arrives in our interview lunch from the boxing gym, dressed in ripped jeans and a faded Figure Tshirt, her chin-length hair framing a strong jawline and a pair of dark, searching eyes. The setting is apt. Esco learned at an early

business can be as powerful as politics.

But calling out gender inequality by celebrating nudity is one thing, attending

fold on Esco and her team. Debates again the differences between Free the Nipple and the Human Campaign. From specific to broad, from playful to serious. From gendered the context, since men's nipples have been free for a while now, to all-inclusive. It's clear said part that matters most to Esco. It is, she believes, the movement's leftward drift and its failure to engage men that have crippled the ERA. Those are the flaws the aims to fix. All she has to do is build a few bridges

across the gender spectrum and the ever more abysmal political divide.

Most entrepreneurs would be more

getting on with their lives. This one wants to unite a country that finds itself in the throes of a civ war

of a mother with dreams of being a painter

of negativity. "My father was completely how can I describe it? Controlling, macho, type-A toward my mother at all times," she says. "Telling her what to wear, how to act, while he and I would go out and he'd be checking out women and he completely

would argue with the man sitting on the other side of the latter asking why Adam and Eve were depicted with belly buttons and why the Bible referred to God as a "he." Tensions with family and faith were to a head one day when her father invited people in the house and conducted a ritual involving scattered salt and a ring of fire on the floor. Esco, then 3, was placed in the middle. "I'm like, Wait, what?" My father

them." But went along with it. was really young." To this day she memory baffles her.

With her mother's main support, Esco ran away from home to her mid-teens. She had already gotten into pot, weed, acid and mushrooms. Soon enough, she was hooked on heroin. She couch-surfed, lived on the streets intermittently and drifted apart from her

something of the beach, Esco was approached

And with that, she found herself flying to Los Angeles. Paris and New York barely old enough to drive but somehow building a career. She kicked heroin. no rehab or methadone just five days of hell. She booked some commercials and reconnected with

London just a few years after she'd been living on the streets. She was barely 20.

Most of this she relates from a couch

man-baked inn in Santa Clarita, California. Esco has just wrapped for the day and is

nacles pants. She speaks comfortably letting her volume rise and fall as she probes the scars of her childhood, with a slight Newsies inflection you might not expect from a Miami native. She skips the fact that early in her acting career she produced and directed projects for *The Core*, the 2009 Oscar-winning documentary about the slaughter of dolphins in Japanese waters, and that in addition to founding Free the Nipple, she helped Miley Cyrus launch the Happy Hippie Foundation. Esco and Cyrus met while making the 20 2 movie *The Last Airbender*, but their career has developed, so has

Asked if she inherited any goodness from her father, she allows a rare pause. "No," she says. "The only good thing I inherited is that without him being the way he was, and without all the bad things happening, I would have never run away from home. I would have never

never done a film like *Free the Nipple* or tried to be a part of the gender-equality revolution."

Esch launched the Human Campaign in 2016 with the help of two unlikely allies: Johanna Maska, a former campaign operative and White House media director for President Harper Obama and Katie Packer Beyson, who served as deputy campaign manager for Mitt Romney's 2012 failed presidency. It quickly became part of a diverse and growing movement that includes the ERA Coalition, the Kamala Lopez film *Equal Again*, Equality Now and the advocacy of celebrities including Meryl Streep, Alyssa Milano and Patricia Arquette.

The language of the ERA is simple, its path to ratification is anything but. The first and most important of the amendment's three sections reads, "Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex." The amendment's alphabet ranges from the practical — the 14th Amendment prohibits equal protection on all citizens born or naturalized per American soil, though it's also the first amendment to add specifically male language to the Constitution — to the cultural, as personified by ultraconservative constitutional lawyer Phyllis Schlafly. Who died in 2016. The ERA cleared both houses of Congress in the early 1970s, but thanks in part to Schlafly's STOP ERA counteroffensive, it fell three state shy of the necessary 38 state majority of the time its 1982 deadline. These days, most ERA opponents are remarkably hard to argue by outside the occasional op-ed piece. Legal complexities aside, seemingly no one wants to be seen standing in the way of women's rights. Just this year, Illinois became the 37th state to ratify the amendment, but even after the 38th state signs on, a maze of legal challenges lies in wait.

Its advocates see the ERA as a constitutional high ground from which to close the gender pay gap, bring about greater representation in government and business, and fight sexual assault and harassment. And they see its benefits as universal, as you might expect from a movement whose direct and indirect supporters have ranged from Gloria Steinem and Ruth Bader Ginsburg to Richard Nixon and Antonin Scalia.

When you bring the wife or the daughter or the mother into the picture, Esch says, it changes everything.

Esch's take on the 14th Amendment is that in case after case it has simply not delivered equal protection. She cites *Wal-Mart Stores Inc. v. Dukes*, a Supreme Court case in which a group employed by the big box giant unsuccessfully sued for equal pay and treatment for male and female workers. But even defenders of the 14th see the merits of a newer amendment that specifically protects women.

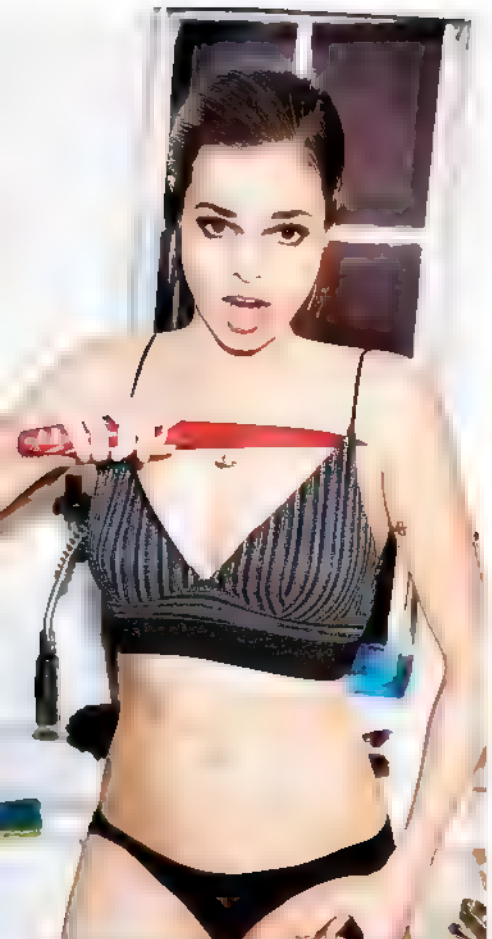
"My argument would be that, if you're equally [as] says Akhil Amar, a Yale law professor and constitutional scholar citing the 1920 amendment that granted women the right to vote. Speaking with PLAYBOY a week before testifying at the confirmation hearings of Supreme Court nominee Brett Kavanaugh, Amar argues that there is value in the ERA.

Even if that value is more declaratory than practical. "I'm free is less because I think it would actually work big changes in legal doctrine but more because, 'Would you get everyone publicly saying that, he says. "I think it would be good to women and it would also be good for men."

It's a sentiment rather than merely literal. It runs deep in the veins of both Esch and Amar's brothers.

Why this generation? Three factors suggest themselves. One, Esch's born a year after Mark Zuckerberg, arrived via Free the Nipple that she has the innate social media savvy

"THE ONLY REASON WOMEN'S
MOVEMENTS CONTINUES TO NOT
MOVE FORWARD PAST ENOUGH
IS THE EXCLUSION OF MEN"



common in people her age. Then, she was an heiress, the Great Recession and the protests against both underscored her generation's frustration and philosophy. Three with the rise of President Donald Trump — in particular the "locker-room" talk and alleged history of sexual assault — it's hard to remember a time when men were held so much less like the power all men have all of a sudden.

When I was growing up there was no talk of women's empowerment," says Esco, a *Free the Nipple* co-star with Kirke. "The Spice Girls were Spice Girls and they were adult women. Our power was the choice we got to — but that was still couched in some kind of patriarchy. The way we consider gender is being overhauled in a progressive way and I think that is an agent of it."

The film may be right for a Pulitzer campaign, but whether it's appropriate will likely get the ERA ratified remains to be seen. Its main cause exists in a vacuum and Esco's commitment to intersectivity was tested when she found herself swept up in another movement, thanks to another insecure and volatile man.

* * *

...as full of particular *Free the Nipple* credit... very special thanks" prompted a reporter from *The Washington Post* to publish [redacted], who became part of a wide-ranging article titled "Violence Begets Begging: Harvey Weinstein's 40-Year Pattern of Abuse in Hollywood." In the just days into the editorial cataclysm that birthed the #MeToo movement, a depressed nine-paragraph 900 words, [redacted] Weinstein story ran like this: "Around 20[redacted] they met through a mutual friend. Later Weinstein invited her to dinner and during that dinner he says, "I think we should see a movie in the theater like back in the day and we should kiss." Esco declines, despite Weinstein's implying that accepting his advances would make things "easier" for her and writes: "I felt as a sexual power play by a creepy man. While making *Free the Nipple*, she felt a little up to help finding a film editor. As crime but while Weinstein's abuses are clear enough in the article, Esco's are not.

I didn't go and search for that story," she tells PLAYBOY. "I didn't go searching to talk about what happened to me. I believe my story wasn't strong enough compared to the other women's. I'd been raped twice before. ... It was a big deal that happened with me and Harvey was nothing in my eyes. In no ways shape was trying to be a victim."

Retrieving the story in her trailer, she describes the first encounter as "two film geeks talking about shots in movies." Months after

she received the call—like-like text—an invitation to meet Weinstein at a restaurant within the Peninsula, another swanky Beverly Hills hotel. Emerging from a boxing-gym workout, dressed in sweats and sneakers, she thought, Fuck it, I'll go. She knew, of course, that Weinstein was a valuable friend for an emerging Hollywood talent to have. She was unaware of the allegations that would burst into the public record a few years later.

So she joined him at the restaurant. Then, out of nowhere, came Weinstein's proposition. And he said words not to the effect of "She says No, but I would not let it go." She says he was aggressive about it. Eventually Esco got up and left.

A couple of years later, *Free the Nipple* was in the can—but barely. The project had spooked star agents, who dropped her and many others instead; the film's pornography Monkey mothers and canceled locations to boot. (By September, up to the editing room, drinking, Fran pulled a dollars deep and Esco, after a fucking film. A producer suggested that Esco call on Weinstein. "I was like, Fuck it." That fucking guy assaulted me like that. Disrespected me. Fuck that." He gamed use him now. She texted Weinstein, and within minutes his secretary connected Esco's Mail London line of Weinstein's longtime cohorts who dropped in and helped her finish the film. Hence the very special thanks for Weinstein.

"It's not like he asked for it," she says. "I did not forget what he did to me, but I moved it around.

The Post article allows the interpretation that Esco simply inched her morals the minute they stood in the way of her career. But Esco has a different take: one that's more nuanced with the end of her story. "*The Washington Post* had never contacted me with us; we never said anything. There was no harm in the eyes." Walked away from that, and was like, He's just a fucking fag. That's it. I walked away from it."

As it happens, Esco tells PLAYBOY, his story dates after sexual-assault allegations emerged against Asia Argento—one of Weinstein's earliest accusers. Although she won't judge Argento's innocence or guilt, Esco has always sensed that "this can happen to men and women. She gives you the sense that a successful, assertive, intelligent person is destined for human error. It's certainly radically different when it's how to reach a common goal, to include people who could be mistaken for the enemy. Hence the human in the human. Campaign. It's an invitation to look past differences as painful as that may be.

The only reason women's movements and feminist movements continue to not move forward fast enough is because of the exclusion of men," Esco says. "It's because of the pointing of fingers. We're wasting our time on things that are not important, and we need to come together.

Instead of nameless, Esco and her partners plan to chart inroads through government and academia, recruiting and hiring facilitating conversations while delving into the political process. "Education, communication, conversations," she says. When you watch people really listen, no matter what your point of view is, people's guards go down."

When those conversations turn to the perennial acquiescence between the 4th Amendment and the NRA, a looming case can be made for constitutional overhaul. We talk about amendments," says Ashli Antar believes, these are making inroads in some of the sins and issues of earlier generations. don't think history is always progress. We went from Obama to Trump—that's not progress. But look at the amendments. Almost every amendment, with the exception of Prohibition, which was quickly repealed, is a genuine making of inroads—it's an improvement. They add to liberty and equality. There's a pretty extraordinary arc also the NRA's odd beautifully in.

The fantasy interplay in its early stages. Its success will require a major bipartisan consensus built among the electorate and within the government, where the amendment's agreed definitive needs need to be challenged. If Esco's disunited she doesn't show it. She has spent half her life fighting for a kinder, more equitable world.

So why was she surprised when a current University administrator asked her—she has been thought of running for office? "I'm like: Never going to happen. I've done a lot of crazy shit in my life—was doing heroin when I was like 17," dropped out of high school. The administrator replied: "It doesn't matter. I ask: What's your passion now.

Our presidents market several appearances during our conversation in Esco's caller. She keeps a PA on throughout the day and this pair in that day is a big on for Trump's former attorney. Michael Cohen who has just claimed that, at his client's instruction, he paid hush money to porn star Stephanie Clifford and PLAYBOY's Playmate Karen McDougal.

The president's proclivities are, of course, familiar territory to Esco. She freed herself from her father's sexual assault and, in her own way, settled the score with Weinstein in brief—fitting. If Ana Delgado hasn't never fit from the sidelines when Esco speaks, anger does not define her. Her openness to a directed and devoted age may just give the ERA the final push it so urgently needs. ■

FOUR IS MORE

Many cars under one roof. X4 is the all-rounder

BY **JOHN PAIGE**

BMW's X-family has grown year on year. Besides morphing its SUV across the same model range as their hatchbacks and sedans, that's now numbers – through to 7 – BMW's X's sell much faster. The X4 is placed somewhere in the middle of this and with the coupe roofline it's not an easy car to typecast. We joined BMW on a recent launch event to South Africa to gain a better understanding.

BMW refers to the X4 as a Sports Activity Coupe which, after a few sit-ponders, can get an apt description. While it has undertones of all-rounder, at its heart it continues a sporty drive with a visually dynamic side profile. BMW has embarked with the size, making it a little longer and wider. The trunk, kidney, grilles flare out and the rear window dips down more steeply than before. Add in those dimensional shaping around the lights plus a number of other minor changes and the X4 delivers on its many expectations.

Besides the larger exterior, and boot, the X4 manages to space a little differently compared to its siblings. The driving position is a bit lower and tucked closer to the cross without compromising the view ahead while the controls are turned a few degrees towards

the driver because of the X4's sporting designation.

Some options worth checking out would be the 3D parking camera with panorama view – including the function of viewing your car and its location from your phone – head-up display, wireless charging and active cruise control. You can really get carried away however take the BMW Connected-as close or point which even allows smart-listen services where you can still disable and access other personal data on the move. After hitting up the volume or answering a call using natural hand gestures in mid-air is intuitive and fun.

Of all this seems a little too much to take in, BMW kept the choice of engines down to three. They're quite simple: the M40i is the fastest petrol on sale and the 30d still has enough power down low but will cover about double the distance without refuelling. The most powerful diesel in the range, M40d, tackles these two qualities together – perhaps the pick of the bunch. All of them come with all-wheel drive as standard so as most parts of South Africa receive their rainfall, the X4 is always safe and secure on the road.

The X4 does attempt to juggle a considerable number of roles without compromise and in the grand scheme of things it succeeds. There's a company that has its X formula down pat with, the extra space and brilliant engines is further refinement for a car that excels everywhere.

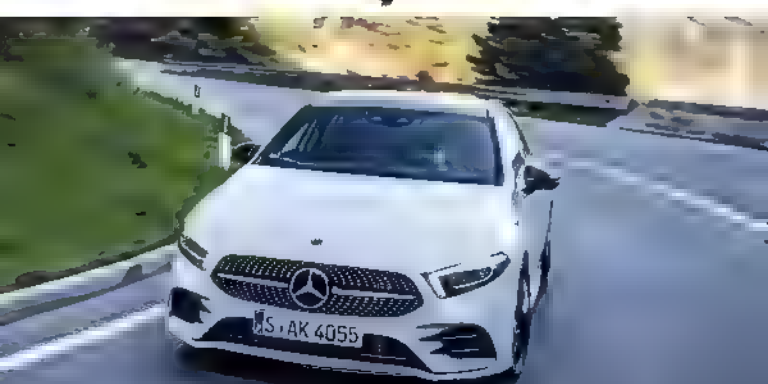
KONA IS COOL

Latest addition plays by a new set of rules

You really have to get the Acid Yellow paint for Hyundai's slim Kona because it can leave it the other subtle hues on offer the new small crossover's cosmopolitan curves will surely get you noticed. This is a car that looks and drives with the right amount of energy and flair, interacts with whatever smartphone allegiance you've chosen, survives the occasional collision with a pothole and fuel economically and offers a choice of two engines and two gearboxes.

And while I maintain are usually all serious, the Kona embraces the company's lighter side. Fun is a big part of the Kona and while the 1.0-litre turbo was our preferred choice, like other engine choices is the only one with the automatic gearbox. The quick 0-62 is a shame, likewise the cramped rear space squashed into those city slick proportions, but because the boot is big, we adults and some luggage is handled with aplomb. There's an interminable number of options to allow in base grade so both are well equipped and if you're one of the many migrating out of hatchbacks for an alternative that rides a little higher, then Hyundai has you well taken care of.

Cheaper options do exist in this saturated market so the Kona will need to use every one of its tricks. Acid Yellow paint included.



A CLASS OF ITS OWN

Merc's latest hatch wants to have a talk

Behind the smallest Mercedes big tech. Yes the junior member of the Mercedes family has broken rank with some of the company's dazzling fanfare making their debut here, thereby raising our expectations of what your money can buy these days.

In fact the new car is hardly recognisable from those overweight freeloaders that came out. The body is chiselled yet sleek while the overall floorspace has grown, including a much-needed upsizing of the boot volume. All models boast the two digital screens stretched across the dash's horizon with media, settings, driving info and a myriad menus fluidly demarcating information either via the centre controller or the touchpads positioned right where your thumbs relax on the steering wheel.

It's a deeply impressive chunk of digital ingenuity taken a step further with Merc's brilliant intelligence. Until the coupled 'Hey Mercedes' before a list of pre-programmed commands, the A-Class is the first car to interpret voice commands with natural dialogue. Via buttons are just as quick but nowhere near as surreal as asking it to put the heated seats on, de-mist the windscreen or open the panoramic roof all with only our voice.

With a smoother ride, upmarket materials plus this nascent element of conversation however we did detect, Mercedes has done a brilliant job of packaging the all-new A-Class

Olga LOERA

Photographed by **DANYA MORRISON** *Stylist* **STEPHANIE KILMER**
Makeup Artist **APRIL BLACK** *Fashion Stylist* **ARMANDO HERNANDEZ**

Describe yourself in three words?
Passionate, Persistent and a Fighter

Were you excited to shoot for Playboy?
I have the privilege and the most wonderful experience to express myself, corporally and artistically through this amazing platform

What was it like starting out as a model?
You will find that pressuring yourself is the best thing you can do in order to achieve the goal you set out to. Its like anything in life in any career if you apply for a position in a art gallery, you would not go to your interview with bad hair looking the part is very important, but also having the right attitude will go a long way to ensure you get noticed by the right people

What would you consider to be your biggest challenge as a model so far?
My biggest challenge in life is to be the best I can and take each day as a lesson to get there. That's applies not only to my personal but also to my professional life. No one cannot plan away to overcome the challenges life imposes on us, we just have to face them and overcome them the best way possible not only having in mind our own expectations, but the expectations others have on us

Describe your perfect day off when you are not modelling?
A perfect day for me is, wake up in the morning and go for my daily run and workout, try to visualize what my perfect day would look like, and play this beautiful scene inside my head over and over again. It's really powerful stuff, and I'm getting more clear of what I want and desire the most each time I do it. I really love spending and being around my fiancé, my family and enjoy every single minute with them, like if were the last minute of my life

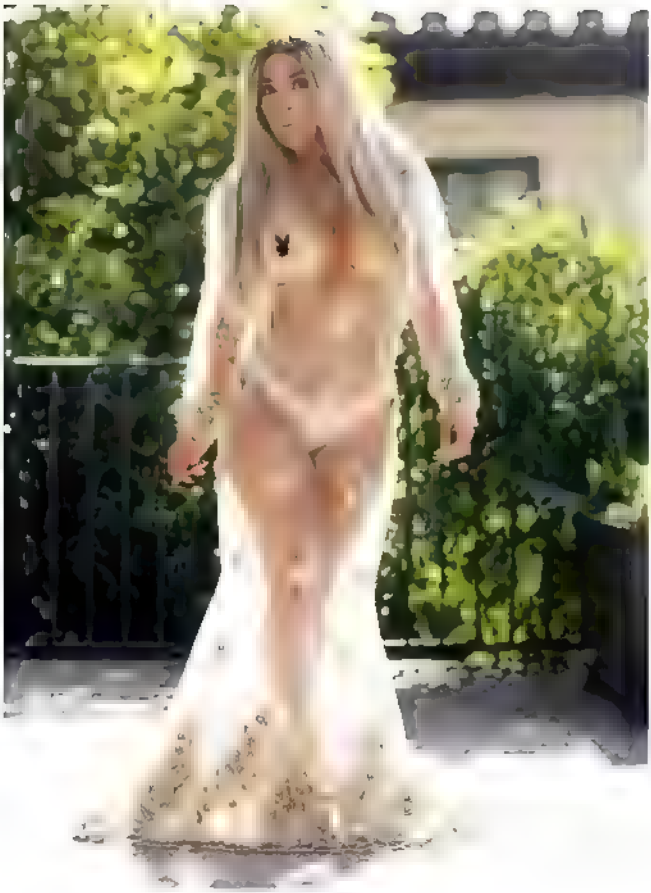
Do you feel more like a city person or a country person?
I considerate by myself as a country girl. I grew up around a big farm with my Grandparents living and enjoying the simple things of the nature but I love the big concrete jungles, specially Sydney and NYC

If you could live anywhere in the world, where would it be?
It's hard to decide there are many special places in my heart but one the top of my list of favourite cities is Melbourne venture into Melbourne's hidden spaces and iconic laneways and find and electric nightlife, and obviously the most iconic city, Bennelong Point where you kind find the most majestic Performing Art Center the Opera House

Do you have a secret talent?
One of my secret talent is that I am really good with fashion styling and design, and I really love the creativity and I am very passionate about what I do

Guilty pleasure?
One of my guilty pleasure in life is the food and tequila, coffee in the morning and a secret I can eat sweet potato all day long everyday, and obviously Mexican food

Which song is absolutely certain to make you cry whenever you hear it?
Well one of my favourite Mexican singers and composer are El Sol de Mexico' Luis Miguel and obviously Joan Sebastian "El Rey del Jaripeo" they have absolutely really passionate good songs and they can get inside of your heart specially if you are taking a good shot of tequila, like a good Mexican



What is your favourite word in any language and why does it mean?
LOVE: To me love means finding someone the brings out the best version of yourself and challenge you to be better. LOVE means to make knowing that no matter what you have someone to count on, it's unconditional and make you feel good on the inside.

Any last words you would like to share with the readers?
Thankyou so much from the bottom of my heart, to my family and to every single one of my fans, for all your unconditional love and support. I'm working in a few projects for you guys and specially I'm working in my NEW BOOK, so many projects in their way, so stay tuned. Much Love Olga Lopez.

The FOURTH ARMADA

FICTION BY MAXIM LOSKUTOFF

Comes was ordered into the city at night to find a dog. Fishermen's shacks lined the beach black against the lighter dark of the sky. In the distance atop a rise the long low walls of the Zamorin's palace formed the horizon, punctuated by the leering heads of heathen gods. Comes rowed slowly, fear and dread in his heart. He concentrated on silencing the blades of the oars as they dipped into the water. He'd heard, from the men who survived the first Armada of the four great hulls inside the palace, one each for Hindus, Muslims, Christians and Jews, and the tall spikes where the Muslim traders were impaled for selling a cow.

He did not wish to think about this, not the dog, not the high priest being held prisoner on Admiral da Gama's ship. He jumped for the shore to tow-line it into the beach of the house outside Porto and he'd do the job by himself. He'd be long ago swimming in that familiar sea.

But it did not, and not did he. A single wavering lantern burned saintly in the north. Some wayward fishermen sacking home through the night with the catch. Comes willed him to turn, as they men in the street he'd leave it all him. The smile in the hell was passive. A long-forged blade pocket against his hip and the other down. He'd never killed a man. But he'd watched them die many times as these past eight months of voyage as many ways. They got him prepared. Each beg-chung a life far past the suffering of my thought he could bear.

The half-moon was shrouded by clouds, seeming to lie in the sky like a great mantle over a sheets. Its paleness trembled before departing, full of the arrogance and hope of youth. Comes had thought he'd find a woman in this journey, more exotic and beautiful than any in Portugal. Instead the men huddled each other on the pitch dark sea, super frightened whales in pairs. The light shone there brightly all the while that it did shone. In this country where everything was upside down, the men dressed as women and were worshipped as gods. Comes tried to relax in his gut but he felt his dreams. So the eyes were hidden by the curve of the moon. Its dominion had no. The men of the shepherds wrapped and around mine's heart. Da Gama had warned they would be travelling into hell, but crimes had begun to wonder. If it was hell they brought with them.

Near the shore fishing nets came into view, hanging like massive spiderwebs from the porches of the shacks, their glass weights luminous eggs. Comes's fear began to turn to panic. What knew what monster these objects. What, terrifying and outside creatures serpents of cold of spellbinds of big as logs, eager

ILLUSTRATION BY JAKE FUREMAN

elephant loitering above the palace. Its massive first raised as if to crush him. He forced the

[illegible]

without a dog, or da Gama would dispatch him in a way worse still.

Sacré scraped the bottom of the prow. Cornes hunched forward and scraped the oars in the rowlocks. The boat wobbled as he stepped out: warm seawater swamped his boots. Palm trees leaned over the quay. The air seemed thick with disease. He cursed softly and dragged the bow above the tide line, grimacing at the grating sound it made. *Take heart*, he told himself. It whispered.

Cornes unsheathed his knife and held the blade against his thigh. He kept his head low, hoping his dark hair would allay any suspicion from a distance, though the rags and his foreign garb. He cursed again. Why had he not been given a disguise, as Imre? Le was fiddler in da Gama, they all were, so he chewed up and spat aside in pursuit of his destiny. The Admiral of the Seas of Arabia, Persia, India and all the Oceans. Chosen son of Portugal, and [illegible]

All Cornes wanted was to go home. The stalls of the fishmongers were shuttered, their scales and salt blocks and ice chests secured [illegible] dogs. He followed his nose, trying to block out the sharp smell of spices for the familiar ripeness of fish. The tallyman and eunuchs must be discarded somewhere. The poorest children of Peru often fought wings for their daily meals. Cornes marched a corner beneath a tree laden with huge, spiky fruit. A rind slug lay [illegible]

It would have to be a stray, one that no one would miss, with no territory to defend, that he could befriend somehow.

Keeping to the shadows, he carried on up the street inward, the palace. The heads along the [illegible]

An Indian, a fisherman like his own father. Would his life have been so different? Would those heathen gods have taken him in, or would they too have flung him loose on the winds of his pride to some foreign land where he was set upon a terrible task?

Unsettled by these questions, Cornes followed his nose. The fish scent intensified. At [illegible] the fish were gutted and kept was sold. Past here it grew as he walked inland. The shacks around him changed as well, lengthening into warehouses where smells so strongly his eyes began to water. How could people live in such a stench? All manner of stalls thronged their end

"YOU ARE A SPY. AND I WILL TEACH YOU YOUR PLACE IN THIS WORLD."

Nothing had moved. No noise nor commotion disturbed the shacks. Only bats swooping silently through patches of moonlight, and a single gray thread of smoke rising from a distant temple. He tied off to the nearest trunk. Two coconuts were snagged like testicles high [illegible] perhaps they still held some luck. He and crept up the beach to the end of the road-[illegible]

When he met the hard surface, he swayed and nearly fell. A month has passed since he'd stood on solid land, in Sofala, where all hands had been needed to load the plundered tribute aboard. the dismembered bodies of the Kilwa sultan's retinue still dangling from the masts their eyeless and noseless faces imploring [illegible] to be. We [illegible] men in the [illegible] but he [illegible] Magnificent [illegible] bent with the [illegible] that he [illegible] he [illegible] around Cornes's neck. The dense tropical heat was like a tongue on his cheek. *How will this here*

sleeping on the porch of a larger shack. It was curled into a ball, its tail tucked beneath its chin, breathing evenly. Its smooth coat shining like an ember. Cornes gripped the knife. He wasn't sure what to do. Da Gama's order had been three words: "Take a dog." He hadn't said whether it should be [illegible] alive or dead. Though Cornes suspected it didn't matter. He remembered the priest resting on the deck, bloodied but defiant, while his men were [illegible]

A thin bark, not a thing to shake a woven reed walls and a child's doll lay among herbs in the small garden. Cornes thought of the family inside, the mother and father and children. Living in the particular squalor of this heathen city. He thought of how to lure the dog to him and how to get it back on the small boat. Surely he'd brought a piece of fish to use as chum. He didn't want to kill it. He stepped forward, then froze. Surely this dog, attached as it was to a home, would bark wildly if he stepped too near, waking the entire street and killing him as if it had plunged a knife into his chest. He clenched his fist. No, he backed away

[illegible] during the day. The hustle of men and women [illegible] on the priest. Eyes more vivid than any in the [illegible]

[illegible] appeared and a brother [illegible] clutched a censer. The slow-moving wails stank horribly of fish and feces, as if the entire [illegible] and that the [illegible] were [illegible] tossing away the remains of their catch [illegible] that a [illegible] connected the city, to be shat and hashed in at [illegible] animals. With a brief flash of pride [illegible] [illegible] [illegible] intestine, silently hearing the wails away. No [illegible] [illegible] [illegible]

stomach hung nearly to the ground, slapping from side to side a fearful excess of skin. A straw an end would have. It might even be an act of mercy. Without letting himself hesitate or think further, Cornes crept off the bridge onto the steep embankment.

Almost imperceptibly, he slipped and fell backward, landing hard on his ass. The dog raised its head and watched as Cornes slid twelve down to the fetid water, sending himself in mud and shit. He thrashed upright, sopping the slime from his cuffs, raised retching in his stomach. He cursed and then apologized to God and then cursed again. The dog, only 10 yards away, blinked and raised one ear. "It's okay," Cornes whispered softly. "Come boy, come here." The dog's puny flokiness, and it turned and began to trot along the bank, overwhelmed on an injured leg.

No, no." Cornes shook himself and plunged after it, but a spot up, hacking on tall between its legs and loping with surprising speed toward the beach.

"I won't hurt you. His boo were ignored. He felt around for a piece of fish or meat in offer, but encountered only things too slimy and horrible to hold. The dog followed the canal outward from

in the muck, or a mudsman, surely there were plenty of those in the filthy city. He fingered the length of rope around his waist he planned to use it to secure the dog's muzzle and claws — all the

catch it there. He didn't want to get mauled in the tiny boat. The canal walls were supposed by

The water moved slow and murky beside him

below down. Cornes raised inevitable adrenaline spurring him onward. Once as a small boy, he'd watched a merchant cross his creek and noticed how the man never looked down. He'd thought at the time that this was the key point may be something you could see but now it

He first slapped the shallow water. If he had children someday, he would forbid them from ever leaving his house. Its tailbone ached where he'd landed. The dog remained flu ahead, but it slowed as they neared the beach

The canal widened and in the distance Cornes saw da Gama's armada. The 3 towering ships like demons of the ocean's depths. Evening, a wall across the mouth of the bay. It felt like no part of him. Like no sign of home. The masts and gunwales loomed blackly as if they'd risen from the water in the night. Cornes wmalked if the Indian fishermen looked it their dark silence and questioned their. Did they seek to repent, fall in their knees and accept the one true God? Or did they merely try to carry on in the face of another incomprehensible machination, threatening to crush them beneath its wheel? Da Gama wanted everything, an unfettered monopoly on the spice trade, and he would have

Cornes shook his head. What was the use of such thoughts? He was only a deckhand. *Get the dog.*

A delta of soils spilled across the sand At high ade it would be swallowed by the waves, but now it reached before him in a glimmering wash. The dog stopped at its edge and looked back. Cornes stopped as well. He only hope was to trick it and awaken the trust all dogs have in

his eye. It stared back, head down, miserable in the open. He reached into his pockets and withdrew an invisible morsel. He sniffed it. He dropped it on the ground and went down on all fours, keeping himself turned from the dog. He

nose just above the sand and clacking his teeth together, pretending to chew. He picked up fish bones and slapped them with his fingers.

The dog eventually to stare at him, perhaps remembering some long-ago kindness. He was blocking its passage back to the safety of the canal. It looked out to the sea, it looked down, and then it took a tentative step toward him Cornes kept on with the fish bones, making happy crunching noises. The dog approached. Carefully and slowly hardly daring to breathe, Cornes loosened the rope from around his waist. He remained this way until the dog was only a few feet away. It stopped there, raised its nose and sniffed the air with a desperate hope. The look in its eyes was nearly enough to make

flee into the jungle, build a shack find a woman and begin again, for he too longed for a better world

Instead he lunged, cradling the dog around the shoulders and driving it to the sand. It yelped and crumpled beneath him, flashing its head from side to side. It clawed and bit his arms, but kept quickly destroyed — he felt the tired frailty beneath its skin — and it gave up, hardly struggling as Cornes tied the rope around its snout and legs. When he'd finished,

it stared up at him with the same imploring look as before. as if its fate were not yet sealed

"I'm sorry," Cornes whispered, touching its ears

boat "I don't have any food I'm sorry

The high priest was brought to the deck at dawn. His robes were blood-stained and his cheeks were battered. His skin was lighter than the other Indians Cornes had seen, and his entire body seemed devoid of hair, from the top of his skull to the soles of his bare feet. Deep purple bruises encircled his shackles. His heart eyes were wide, glassy and dilated. All the defiance had left him after a night in a cell below deck. With the hands and feet of his retinue, including his son, in a sack before him. He still he walked gracefully, with small, careful steps, as if in his sleep.

Admiral da Gama emerged from the cabin atop the stern to greet him. Tall and barrel-chested, with a long, wide beard over the gold-trimmed red cloaks of royalty. He'd taken on the aspect of a king as soon as they'd set sail from Lisbon, and his ambitions seemed to stretch around him a huge, shadowy specter reaching for all those who stood in his way. He looked at Cornes, tall standing and dripping, in his soiled clothes. His gray beard was matched by the grayness of his eyes. Calm, almost kindly, as he descended the steps. He could have been a grandfather or a priest himself A heavy gold crucifix swayed in the folds of his tunic Nothing betrayed his cruelty, save for the steely depth of his breath as if the sight of the beaten man and frightened dog unsympathized him. a tone against the morning chill The first mate Sergim stood behind the dog, with the rope Cornes had used to secure it looped through his fist. The officers Bernio and Lopes flanked the priest. Cornes watched, shivering, along with the rest of the crew. The dog also trembled, looking back at him as if in a friend.

Dawn sunlight shot gold shafts through the mouth of the bay, too bright to look upon. Sea birds wheeled between them, but no fishing boats passed through the blockade Cornes wondered

must be snaking out at night like the man he'd seen consume home in the distance. the sun daily-bound to inform the admiral, but he kept his

Sailors reunited across the decks of the other ships, rubbing the riggings, checking guns and anchors, while on the *Esmeralda* everyone

Still and silent, waiting. A romantic would have breached the sea and slammed down on the deck and they would not have moved unless told to, so great was their fear of da Gama. Survival had become their only goal, not riches nor glory

erect, exhausted as he was from his sleepless night, and longed to go to his bunk strip and dry his clothes

"You are a spy, da Gama said to the priest 'Lower than this army dog. And will teach you your place in the world ' They had been negotiating for three weeks, and parried across food-laden tables, and now, finally as da Gama had always planned, the negotiations had failed

Nothing flickered in the priest's glassy eyes. He had retreated deep within himself, and Cornes hoped that was where he would remain. Barrio wrenched his arms. "The admiral is speaking to you!" and he slumped forward, all the way to his stomach. Lopes had to yank him upright and hold him limply. like a marionette

"Take his lips and his ears." da Gama said. "He has no more use for them. They serve only falsehoods." He turned to his men, speaking in the quick, nasal tongue of the Portuguese. "Be mighty neat. We will bring light to this dark country, as our forefathers did in Jerusalem. With honor and glory."

Bernio drew a small thin knife from his belt. Its blade was only two inches long and wrapped to a razor's edge. Comes and all the men knew of this knife. They watched him sharpen it, humming hymns to himself as he kissed the blade back and forth across the rough stone. Back and forth, back and forth, until Comes wondered how there was any blade left. It was a knife to use for close work, and Comes knew the need for such work.

The admiral watched Bernio and the dog with a keen interest that almost matched the priest's. He stepped forward. The priest's eyes flashed with recognition as the blade flicked nearer. They giggled aloud, and he began to speak wildly his words rising, begging for his life perhaps but the crew of the Eutectalist would never

prisoner whimpered back against Lopez's knees. Weeping, the scars ruturing along with blood down his smooth cheeks. Lopez released him and patted the top of his head, now a perfect bald [illegible]. He [illegible] as naked as the day he was born, and Comes could see that [illegible] keeping [illegible] over his own ears, as if Bernio might continue with his knife through the crew. He imagined the ears themselves to be mufflers and a mad roaring to now be overwhelming the priest, as all the noises of creation rushed in.

[illegible] which [illegible] the [illegible] he had brought in here. He had left his horse. [illegible] the unwrapped one for this, and the ears would prevent him from ever finding his way back. Sergius's knife was long and curved like his own, less sharp than Bernio's. The dog made a horrible sound when it cut off its ear

It would have been a comical sight in image this regal man in fine robes with a dog's ears in [illegible] with [illegible] the deck. He glanced around at his shipmates [illegible] the [illegible] laughing.

The admiral cleared a path through the crew and led the priest to the ladder above the small boat in which Comes had recently returned. Lopez unshackled the priest's wrists and ankles. He winked at his forced [illegible] smile [illegible] the [illegible] the [illegible] The admiral held his chin high and looked across the bay to the city, as if he could already see it in ruins. He breathed on sleepily the morning air. He closed his eyes. Then he leaned close to the priest's cheek. Using a white-gloved hand, he lifted the grey, bitten ear to whisper beneath it, and the

IF THIS WAS NOT HELL, THEY WOULD FIND THEMSELVES THERE SOON.

[illegible] the priest's [illegible] beneath the waves. Bernio touched the knife [illegible] the [illegible] strangled clown, and when he turned back he was greeted by teeth. Long and white, ringed by diminutive red worms and leering forth with a crazed rage completely at odds with the fervor in the priest's eyes.

The dog [illegible] and [illegible] the knife [illegible] a ragged loop of flesh, still on one piece. He [illegible] jerked his head at the dog. Bernio shrugged and [illegible] would be halved or beaten for accepting the treat. It looked to Comes, then quickly, [illegible] and [illegible] the [illegible]

The [illegible] [illegible] [illegible] hand, causing [illegible] disappointment when he was [illegible] and the

It wrenched and snapped and tried to back away. But Sergius pinned it with his knee and the ear was taken, and then the second, and then Sergius lifted the dog up by the rope and it looked to Comes wildly one last time, before being pitched yowling, over the rail into the sea.

[illegible] the splash and then [illegible] tigers, [illegible] and [illegible] thread from the pouch at his belt. Sergius handed him the dog's ears, and Comes realised what they had been tasked to do. Bernio knelt before the priest and with a practiced deftness as if his face were a tiger shot, began to sew the ears above the wound where his own had been. Da Gama watched calmly, pacentally. Though his eyes had begun to glow, as if heated by the [illegible] [illegible] [illegible]

Shop the Bunny.

ONE PLACE. [illegible]

PlayboyShop.com The official site for Playboy clothing, exclusive collections, accessories, and more.

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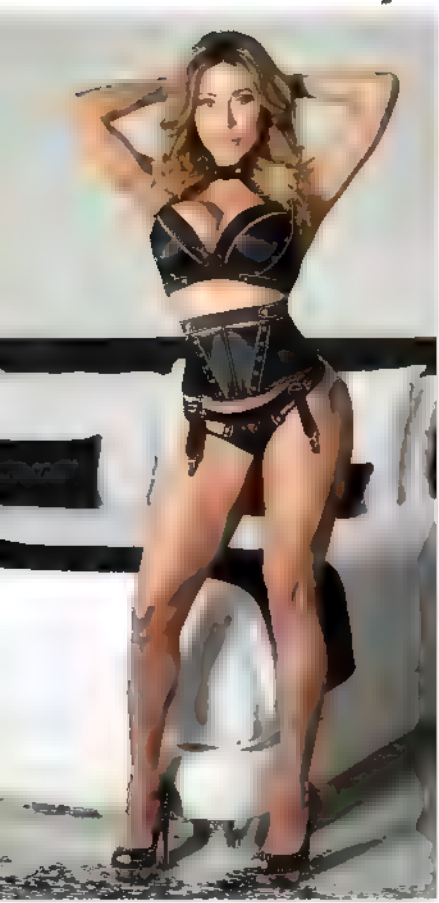
Laura
LYDALL



We hear that you have some exciting things happening so can you share anything with our readers?
Yesss so excited to say we just finished filming another TV commercial part of our brand Ultra Tune with CS and Wiz on Australian celebrity it's going to be THE talk of town! I've graduated from my school so my business will be launching soon and today I have found out I've been selected as the playmate of the year! I'm over the moon

Who is your celeb crush and why?
Adriana Lima her eyes are so beautiful

Do you have anyone special in your life?
My family and friends are very special to me but no I don't have that one extra special someone at the moment

What do you find most attractive about men?
The way they can make a woman feel. A man with who is strong and looks after himself but doesn't have an ego so he is down to earth And he has to be charismatic

Can you describe your best date night ever
Fly me to a destination unknown, surprise me with a romantic dinner great music over good conversation.

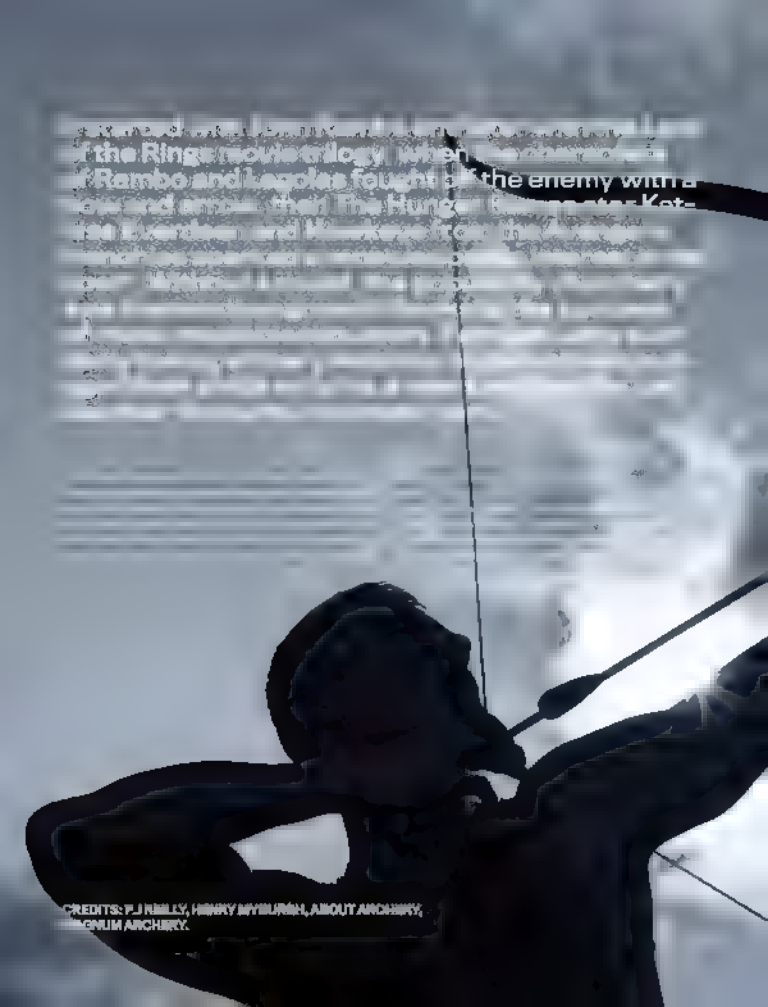
What is one turn-on and one turn-off about men that hit on you.
Turn ons are good manners a funny sense of humour a man who knows how to have fun Turn offs are men who stress too much and are rude and can't deal with boring.

What was it like shooting your first Playmate of the Year Cover and feature?
I never imagined I could be a playmate of the year yet I dream about it and work for it when it came true I had tears of joy The shoot was lots of fun We had a great team and we were so lucky to shoot at the New Palm hotel on Las Vegas I want to thank everyone who made this possible and I really appreciate all my followers on social media your support means a lot to me and my crew

Do you have a favourite sport and why?
My favourite sport is soccer I really enjoyed playing it when I was in school

What are you most looking forward to in the upcoming year?
Next year is going to be bigger than this year I'm working on a television projects launching a new business in the beauty industry More covers and I want to make time for a romantic holiday

How can our readers follow you on social media?
Facebook/laurajydallau and Instagram @laura_lydall

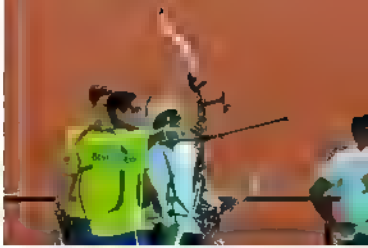


CREDITS: PJ REILLY, HENRY MYBURGH, ABOUT ARCHERY, MAGNUM ARCHERY.

A+
for Archery

IN BASIC TERMS, HERE ARE THE SIX STYLES OF ARCHERY.

1 OLYMPIC RECURVE



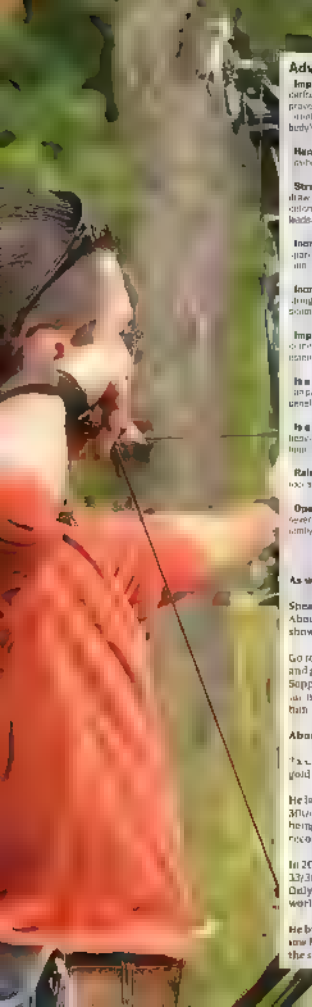
2 COMPOUND TARGET

3 3-D ARCHERY

4 RECREATIONAL

5 BOWHUNTING

6 TRADITIONAL



Advantages of Archery

Improved hand-eye coordination and balance: Archery trains the hands to work together while performing intricate movements and the eyes to focus on the target. Consistent practice improves hand-eye coordination and balance. Good performance in archery requires the body muscles, joints, and mind working and moving together. Archery helps improve posture and the body's balance and helps with more accurate shooting.

Hand and Finger Flexibility: Finger and hand strength are necessary for archery. They also become more flexible as they are always working during the target.

Strength building: The arms, core, hands, chest and shoulders are all used when practicing a proper draw. All these muscles are trained and strengthened with regular practice. Ultimately, archery develops these muscles and increases the range of motion. Drawing the arrow over and over again back leads to muscle development in most of the major muscle groups of the upper body.

Increased patience: Most people can use a bow or pistol, and archery helps with that. This is a sport that requires patience because it is not about speed but about precision and precision can be slow.

Increased focus: Archery requires a high level of concentration. Focus is the foundation of the bow. It helps you stay steady. The mind is calm and focused during archery. Archery helps with coping with high pressure situations and in everyday life as well.

Improves confidence: Archery is a very competitive sport against others and against oneself. Because of this, results are quick, and the learning curve is fast. Mastering a technique results in a sense of achievement and self-confidence.

It's a social sport: People of all ages and from many walks of life enjoy archery. Archery is a great way to get to participate. Connections from archery club can last a lifetime. It also helps with the benefits of teamwork. Team events with other members of the club or people.

It's a form of exercise: An average person can burn anywhere from 200 to 400 calories per hour. Archery can help burn calories during any given session. For example, an average drawing a bow burns about 140 calories per hour. The average walk burns about 85 calories.

Relaxation: Hunting or archery can be a great way to relax and get away from the stress of everyday life. Archery helps with confidence, overall wellbeing and lowering stress.

Open to all: Archery can be done by individuals and disabled people. People with the right equipment and training can participate in archery and archery can be a fantastic family sport.

As with any new sport and hobby, there are some tips that will help

Speak to a local club or get additional information on archery at aboutarchery.com. About Archery will also have open days and training days where they will teach and showcase the different styles and options available

Go to your nearest archery store or visit magnumarchery.co.za to see which options and gear is available to you. Magnum Archery is owned and run by Sepp Heilers. Sepp has an extensive knowledge on any archery inquiry you might have. Feel free to call Magnum Archery Academy. You see, you are safe to learn something from him.

About Seppie

3x commonwealth games medallist. Numerous National Champion. 3 time world gold medallist and has had more than 18 National records. From which 8 are current.

He is one of only two people in Africa who has shot a perfect 6 FITA indoor score of 300/300 with 60/60's. He has a perfect FITA 30m round of 360/360 and boasts in being the only person on the African continent to have shot a perfect 30m double round of 720/720.

In 2009 he broke the 30m FITA World Record and has set the bar at 360/360 with 33/36 x's. He has become part of the 400 club by shooting a 407 in Durban in 2009. Only a year after that he shot an astounding 408 FITA round. Only person in the world has ever shot higher than that score.

He broke the Hunter National Record on March 2010 by shooting a 536/560, with fellow Magnum Archery shooter Koos De Wet, who holds the same record by shooting the same score on the same day.

SAVING THE SIGN

BY CAT ALLER

Hugh Hefner — the man responsible for countless fantasies — worked to preserve America's symbol of dreams

Left: Bunnies surround John Roche at the August 1978 "Bon Voyage Hollywood Sign" event. **Top:** Chevy Chase performs at the November 1978 gala. **Above:** A banner supporting the "save the sign" cause drapes the D.

At all hours of the day, every day, nearly three dozen security cameras cover Los Angeles's most well-known star, a celebrity that has managed — with significant help from a special friend — the feat of growing old in Tinseltown, turning 85 this year. The VIP is none other than the famed Hollywood sign, and PLAYBOY founder Hugh Hefner the benefactor who helped save it not once but twice.

Instantly recognizable as the geographic marker denoting the world's entertainment capital, as well as a symbol of hopes and dreams, the sign's origin story is relatively unglamorous. In 1923 real estate developer Harry Chandler wanted to lure buyers to the steep, scrub-covered plots north of downtown. His associate John Roche sketched what would be a hillside ad — 13 enormous block letters spelling out the planned neighbourhood's name: Hollywoodland. Built for $21,000 (the equivalent of more than $300,000 today) in the days when television was still in its infancy, the wood-and-steel billboard was meant to come down after 18 months. Yet through the Great Depression and World War II, the letters remained. By 1949 the Hollywoodland subdivision had flopped, television had become part of American life, and the sign was still standing — albeit with a crumbling *H* and other obvious signs of decay.

"That's when the Hollywood Chamber of Commerce and the city of Los Angeles got together, gave the sign a makeover and turned it into the leading lady of the film industry," says Chris Baumgart, longtime chair of the nonprofit Hollywood Sign Trust, which is tasked with the sign's maintenance. The 1949 refurb repaired the H and removed the last four letters entirely; it was in this incarnation that it received landmark status from the L.A. Cultural Heritage Board in 1973. Yet the renovation wasn't enough; the sheet metal construction couldn't withstand the elements. By 1978 it was clear the sign needed major help. Most of the letters, pocked with rust and weakened by termite-infested support beams, had been damaged beyond repair by a violent winter windstorm.

Hefner, at that point a relative newcomer to Los Angeles but a lifelong fan of movies and the glamour the sign had come to represent, offered to lend a hand. His $150-a-plate Playboy Mansion party, complete with a mini replica of the sign in the Mansion yard, raised $45,000 and attracted celebrities such as Rita Hayworth, Bob Newhart and Andy Williams. Shortly before the gathering, singer Alice Cooper had dedicated $27,700 to the cause, an amount Williams and others matched. Stoked by the efforts of the Hollywood Chamber of Commerce, the post-party total raised to "save the sign" reached $250,000.

Demolition took place in August 1978 — but not before a "bon voyage" event for the sign was held, complete with speeches from Hef and others. For three months the world was signless as the landmark was rebuilt on the same Cahuenga Peak location where it originally stood, with heli copters ferrying 15-foot, 14,000-pound steel I-beams up the hillside to create supports for each 43-foot-tall letter. "The sign you see today was built to last," says Baumgart. Its restoration was celebrated at a November 1978 gala at the Griffith Observatory, with Chevy Chase delivering entertainment and many other stars in attendance. But the sign wasn't quite out of danger.

* * *

Imagine the shining white letters of the Hollywood sign but with luxury estates crowding the land above and behind the H. Such a vision was close to becoming reality. In 2010 developers were exploring the possibility of building mansions there. But, they said, for $12.5 million by April 30, a nonprofit conservation organization could purchase the 138 acres of land and keep the "view shed" clear. Major grants made up the bulk of the funds, but the sum was falling short just weeks before the deadline. When Hefner found out, he quickly agreed to cover the difference. As he told People magazine, "It would have been a real shame after having restored it if it wound up sold."

"It took the sign's number one fan to come forward again and carry the fund-raising effort across the finish line with his closing gift of nearly $1 million," says Baumgart, who travelled to the Mansion to pick up Hef's check.

Civic gratitude for Hefner's dedication to the landmark was plentiful. Institutions including the Los Angeles City Historical Society, the Trust for Public Land and the California Legislature honored him. Perhaps the certificate of recognition awarded to him in December 2010 by the city of Los Angeles for his help keeping the hillside free of development said it best: "Every time you look at the Hollywood Hills," the award read, "you will know that you made a permanent, beautiful, living contribution to the people of the City of Los Angeles." ■

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